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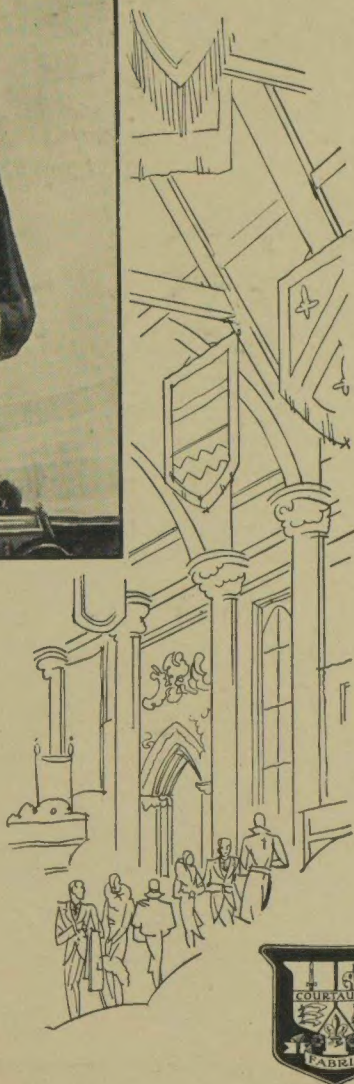
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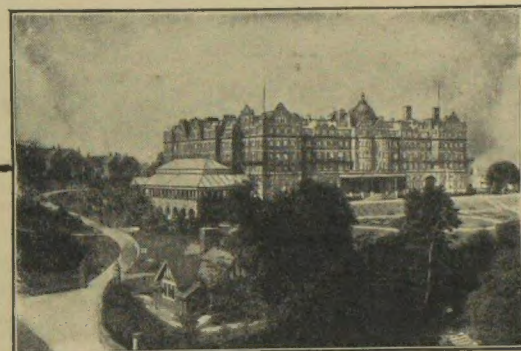
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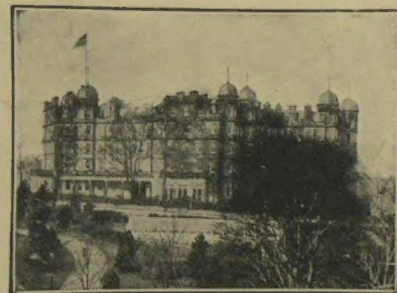
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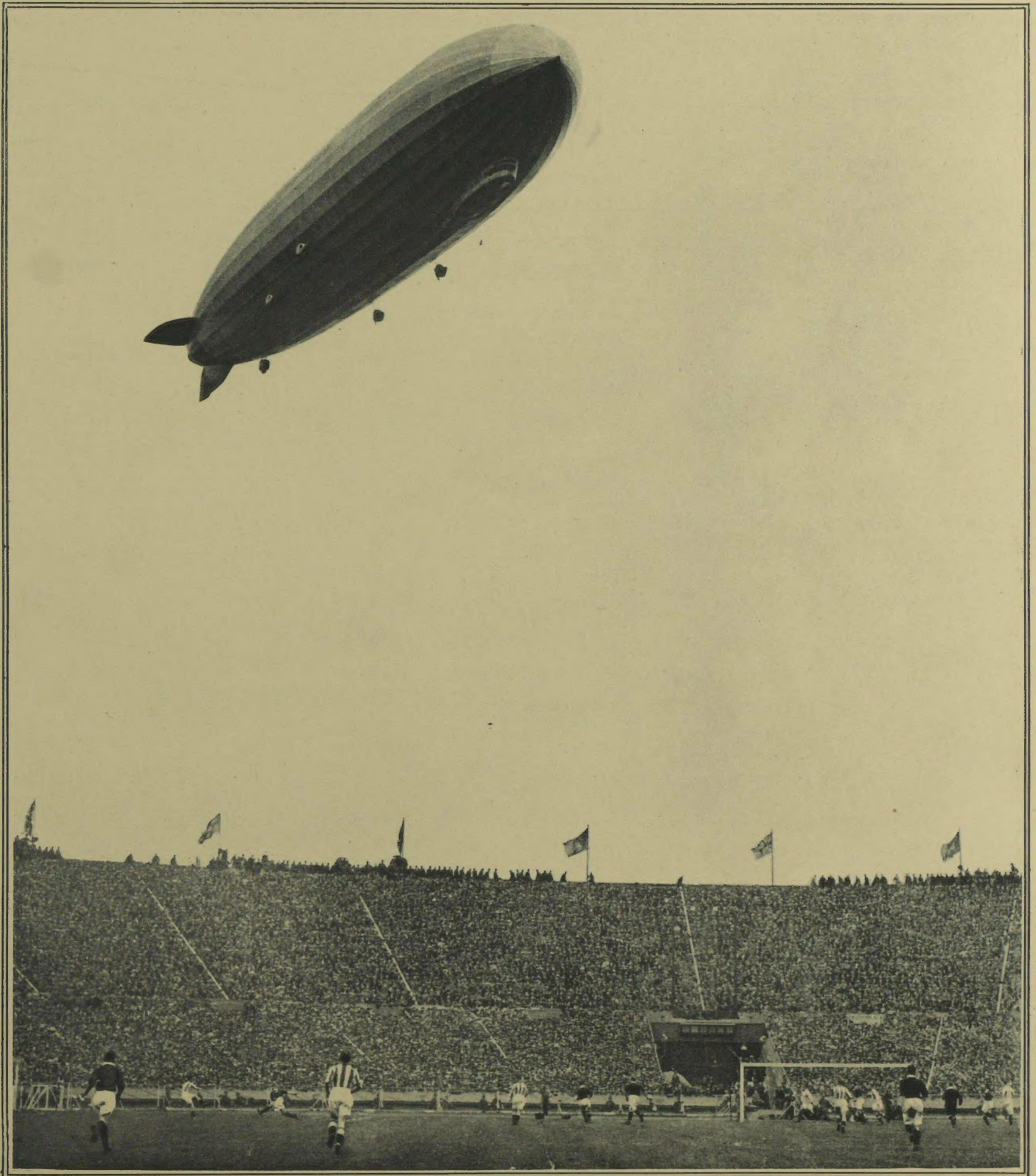
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SATURDAY, MAY 3, 1930.

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A GERMAN VISITOR AT THE CUP FINAL! THE "GRAF ZEPPELIN" OVER THE STADIUM AT WEMBLEY DURING THE GREAT MATCH BEFORE THE KING THAT ENDED IN THE ARSENAL'S FIRST VICTORY.

The Football Association Cup Final played at Wembley on April 26, when the Arsenal beat Huddersfield Town by two goals to none, was memorable in several ways. The presence of the King—his first public appearance at such an open-air event since his illness—was a welcome surprise, since it had been announced earlier that, as the weather seemed uncertain, he would be regretfully prevented from attending. On his arrival, the vast gathering of 92,000 spectators greeted

him with immense fervour. His Majesty, who was accompanied by the Duke of York, shook hands with the teams, and afterwards presented the Cup to the winners. It was the first time the Arsenal has won it. Another notable incident was the appearance of the German airship "Graf Zeppelin" over the Stadium during the match. It flew very low, and the roar of its engines was somewhat disconcerting.



By G. K. CHESTERTON.

IT is a dogma imposed on all, by the dogmatic secularism of the modern system, that Youth needs, must have, and cannot possibly be happy without, a riot of dances, plays, or entertainments. We all know the practical truth embodied in this; and yet I am so doubtful about the fashionable assumption that I think it very nearly untrue. I have no objection to dances, plays, and masquerades: on the contrary, I enjoy them enormously; but then I am not what is commonly called a Youth. And from what I remember of being young, and what I have read of the real reminiscences of youth, I incline to think that youth never shows its glorious vividness and vitality so much as when transfiguring what might be called monotony. I feel far more sense of a creative glow, and of something passionately alive, in the description of the dreary moorland and dark mansion of the Brontës, or even of the dismal coffee-houses that were filled with the first dreams of Dickens, than I feel in the faces and conversation of half the young people I see at shows and dances to-day. Nor do I think it was a case of imagination existing in spite of dreariness; I think it existed in some degree because of dreariness. There is a psychological paradox here which perhaps only a poet can fully understand; but young people are generally poets.

I can recall in my childhood the continuous excitement of long days in which nothing happened; and an indescribable sense of fullness in large and empty rooms. And with whatever I retain of childishness (and whether it be a weakness or otherwise, I think I retain more than most) I still feel a very strong and positive pleasure in being stranded in queer quiet places, in neglected corners where nothing happens and anything may happen; in unfashionable hotels, in empty waiting-rooms, or in watering-places out of the season. It seems as if we needed such places, and sufficient solitude in them, to let certain nameless suggestions soak into us and make a richer soil of the subconsciousness. Certainly, if there is such a need, it is a need that is now being everywhere neglected. Of course, all such views of youth or childhood or the past are a matter of proportion. Children did not like thrashings or even threatenings; they did not all like thunderstorms; they did not like solitude or darkness or horrors increased beyond their capacity for supporting them. But, allowing for that, the normal little boy likes solitude and loves horrors. Only, as I say, there is a fine shade that goes even beyond this, and suggests something of sustenance even in what many would now call merely stuffy and stagnant. The imagination can not only enjoy darkness; it can even enjoy dullness. I know that men like Dickens, writing recollections, have complained of dullness. But when I read their recollections, I doubt if they were ever for one instant dull. It must have been in those very hours that there first began that dance of the Dickens characters after which the world need never be dull again.

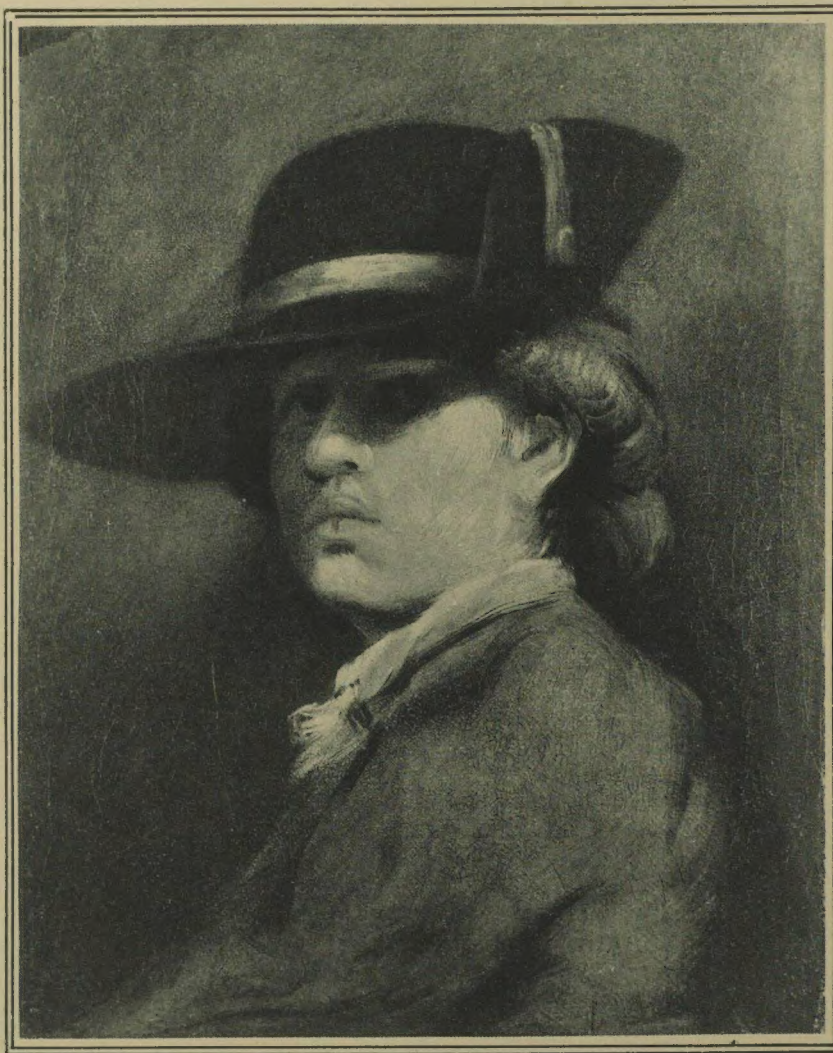
In that dance of Dickens characters, I trust I need not explain that I do not figure either as Mr. Stiggins the Puritan or Mr. Scrooge the Utilitarian. I have not the smallest intention of interfering with anybody's dances or dramatic entertainments; and, in due proportion, I am prepared to interfere with any interference. But there is a moral and mental fact involved, which is being neglected in the

concentration on communal or convivial enjoyment; and that fact consists precisely in the real vitality and power of youth. Youth is much more capable of amusing itself than is now supposed, and in much less mortal need of being amused. The only real warning against solitude and stagnation which needs to be uttered is that you do really need to be rather young and strong in order to get the fun out of them. The same principle applies to the monastic life; a career that requires very great vigour and vivacity. No normal person is expected to be so vigorous and vivacious as that. But most normal persons are now taught to neglect far too much the sort of

Now, one need not belong to the extreme school of The Nightmare of the Night Club, or Vengeance on the Vamp, in order to observe around us a certain lack of that really romantic gusto and glamour. To mention another Dickens character, it will be remembered that the Infant Phenomenon was kept short by means of gin, so that she might go on dancing as a light and airy child. It seems to me that a good many people are kept from growing by cocktails, and stunted rather than stimulated by dancing. They are not allowed to grow, because they are always pulling themselves up by the roots to see how they are growing. In the case of those who really have a heat and force of generous youth within them, I seriously think that imprisonment in a second-rate boarding-house during a rainy day at Worthing, or enforced retirement to a faded and forgotten teashop off the road to Wormwood Scrubs, would lead to their returning to their friends younger than ever. As to those who are already dried up, hopeless, cynical, and filled with intellectual despair, they can continue to be gay.

This need is a normal need; like other normal needs, it can be neglected for a period; like other normal needs, it will certainly be rediscovered at a later period. Perhaps it will be discovered incidentally and individually; perhaps it will be discovered darkly and secretly, as by the conspirators of individualism or the revolutionists of tradition. Perhaps the plotters will whisper to each other, amid the whirl of the latest jazz or ragtime, the forbidden assignation and the address of the Worthing boarding-house. Perhaps a solitary figure will be seen slinking from the Scarlet Cuttlefish (that exclusive night club) and grimly taking the road to Wormwood Scrubs. Perhaps, on the other hand, it will come with a communal rush like the return of a fashion; and it will be all the rage to be found sitting speechless in a waiting-room at Willesden Junction; and all the best people will leave themselves lying about, like so much lost luggage, in the parlours of dilapidated public-houses or on the steps of derelict bathing-machines at dead Victorian resorts. These are the only places I can think of in which a modern man and woman could possibly have time or opportunity to think for themselves. These are the modern equivalents of sitting among the ruins or meditating among the tombs; and both were very healthy human exercises, very improving to the spirits.

In this connection, by the way, I must once more express my astonishment that, in an age which will have ten professors of psychology to tea, or strew the world with pamphlets and books about subconsciousness and psycho-analysis, nobody seems to notice the most normal and elementary facts of practical psychology. Otherwise, it would not be left to an irresponsible and ignorant journalist to point out the elementary fact: that dullness can be a stimulant. There is hardly any need to point out, to anyone acquainted with our lighter entertainments, that amusement can be a narcotic. But, anyhow, someone with more scientific authority ought really to study these strange reactions of stale and even oppressive atmospheres on the romantic spirit of youth. Who knows?—if something suggestive were written on the subject, even youth might be young once more.



A NEWLY DISCOVERED REYNOLDS: A SELF-PORTRAIT PAINTED BY THE FUTURE P.R.A. WHEN HE WAS A YOUNG MAN, AND SHOWING HIS LIPS AFTER THEY HAD BEEN "SPOILED FOR KISSING" BY AN ACCIDENT.

This newly discovered self-portrait by the young Reynolds has been ingeniously dated by Sir Charles Holmes to the year 1749, when the artist was staying in Minorca en route to Italy. Here is a letter from Reynolds to his friend Miss Weston, dated December 18: "I have been kept here near two months by an odd accident. I don't know whether to call it a lucky one or not—a fall from a horse down a precipice, which cut my face in such a manner as confined me to my room, so that I was forced to have recourse to painting for my amusement at first, but have now finished as many pictures as will come to a hundred pounds. The unlucky part of the question is my lips are spoiled for kissing, for my upper lip was so bruised that a great part was cut off, and the rest so disfigured that I have but a sorry face to look at, but in time you won't perceive the defect." The damage to the lips is discreetly indicated in the painting. Reynolds, it will be recalled, was born on July 16, 1723.

excitement which the mind itself manufactures out of unexciting things. And anybody who can feel the fine shades, in fiction or philosophy, will agree that the old school called Romantic, or even Byronic, which we feel still volcanic in the Brontës, had really about it a curious confidence in life, an unbroken hope in the heart, which is strangely stubborn in many people who had been as badly brought up as Byron. Byron himself, with all his parade of pessimism, had a sort of glamour of life about him that he could not get rid of, and a gusto that never left his language, even when he used it to deny its existence in his life.

THE "HIGH PRIEST" OF INDIAN SEDITION: GANDHI—AWAKE AND ASLEEP.

HEAD OF THE CIVIL DISOBEDIENCE MOVEMENT IN INDIA WHICH RECENTLY LED THE VICEROY TO REVIVE THE PRESS ACT OF 1910 AS AN EMERGENCY MEASURE TO REPRESS SEDITIOUS WRITINGS: GANDHI READING REPORTS OF HIS ACTIVITIES IN A NEWSPAPER.



"GANDHI SLEEPING AFTER THE FIRST DAY'S WORK OF GATHERING SALT": A CURIOUS PHOTOGRAPH TAKEN AFTER THE TERMINATION OF HIS LONG MARCH FROM AHMEDABAD TO DANDI, ON THE COAST, WHERE HE FIRST FORMALLY BROKE THE SALT LAWS OF THE INDIAN GOVERNMENT.

As noted in our issue of April 26, Mahatma Gandhi formally broke the Salt Laws of the Indian Government at Dandi on April 6, thus inaugurating "civil disobedience." Recent reports suggest that he has been disappointed with the results. It is generally considered that, when he began his long march from Ahmedabad to the sea, he hoped to be arrested, with the effect of wrecking the coming conference by detaching the Moderates. At the time of writing, he remains at large, and there are indications that moderate opinion is turning against him. The upper photograph given here lends interest to the Viceroy's action, on April 27, in promulgating an Ordinance reviving the Press Act of 1910 (which

was repealed in 1922) in order to check seditious writing. In his statement regarding this step, Lord Irwin said: "The civil-disobedience movement, whatever may have been the professed object of those who launched it, is rapidly developing, as all reasonable men foresaw, into violent resistance to constituted authority. The riots at Calcutta and Karachi, the armed outbreak at Chittagong, and the grave disturbances at Peshawar show clearly that the spirit of revolution fostered by the civil disobedience movement is beginning to emerge in dangerous forms. I trust all the more sober and stable elements in India will unite with me and my Government in resisting the forces of anarchy."—[PHOTOGRAPHS BY W. BOSSHARD.]

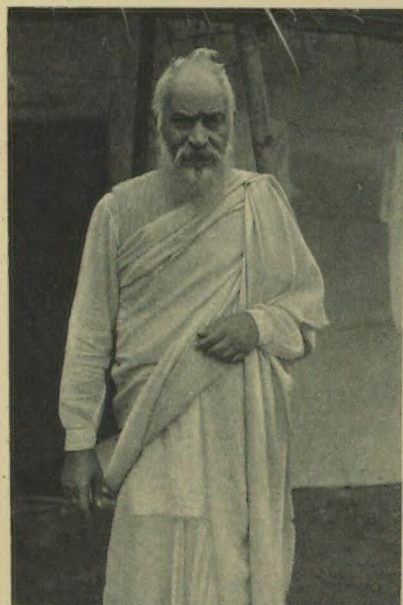
GANDHI'S SALT-COLLECTING CAMPAIGN; AND OTHER PHASES OF INDIAN UNREST.



BREAKING THE SALT LAWS: SOME OF GANDHI'S FOLLOWERS ON THE BEACH, WITH PITCHERS OF SEA-WATER TO BE BOILED FOR THE PRODUCTION OF SALT.



FEMININE ADHERENTS OF MAHATMA GANDHI: A GROUP OF INDIAN WOMEN WITH VESSELS CONTAINING SEA-WATER FOR MAKING SALT AT BOMBAY.



WARNED BY THE VICEROY: MR. V. J. PATEL, THE INDIAN "SPEAKER," WHO RECENTLY RESIGNED.



WHERE POLICE HAVE SINCE BEEN COMPELLED TO FIRE ON A MOB THAT HAD STONED THEM: MADRAS—A CROWD OF NATIONALISTS CARRYING A "HOME RULE" BANNER.



ON HIS WAY TO BREAK THE SALT LAWS: GANDHI, WITH MRS. SAROJINI NAIDU, AT DANDI.



CALCUTTA "VOLUNTEERS" COLLECTING SALT FROM THE EDGE OF THE SALT LAKES NEAR THAT CITY: BREAKING THE LAW THAT GIVES THE GOVERNMENT OF INDIA A TRADE MONOPOLY IN SALT.



"VOLUNTEERS" POURING SALT WATER INTO A MUD-FILTER, THE WATER DISSOLVING THE SALT CRYSTALS AND TRICKLING THROUGH A SPOUT, TO BE BOILED: A PROCESS BY WHICH 34 MEN WORKING ALL DAY EXTRACT ONLY 2 TEASPOONFULS OF SALT.

On reaching the sea at Dandi, at the end of his march from Ahmedabad, Gandhi went down to the beach and scooped up a handful of sand and salt water, thus technically "collecting salt" within the meaning of the Salt Tax Act. The right-hand photograph in the middle row shows him on his way to commit this inaugural act of his "civil disobedience" campaign. His example was immediately followed by the volunteers who had marched with him, and thence the law-breaking movement spread to various other districts. On April 27 the police in Madras were compelled to fire on a mob which had stoned them heavily.

A great impression was caused by the Viceroy's letter to Mr. V. J. Patel, accepting his resignation as President of the Indian Legislative Assembly. Mr. Patel, on resigning, received invitations to lead the nationalist movement in the Punjab, Central Provinces, and elsewhere. Lord Irwin's letter concluded: "I can only hope that you and those with whom you are once again to be openly associated may come to realise how grave a wrong you do to India by rejecting the way of peace that lies open through free conferences with his Majesty's Government, in order to encourage your countrymen to deliberate and dangerous defiance of the law."



THE REVELATORY BRAIN-CASE OF SINANTHROPUS: "THE MOST ILLUMINATING FRAGMENT OF EARLY MAN EVER FOUND."

By Professor G. ELLIOT SMITH, F.R.S., Professor of Anatomy in the University of London, Author of "The Evolution of Man" and "Human History." (See Illustrations on Pages 770 and 771.)



THE revelation of the nature of the brain-case in Early Pleistocene man displayed in the wonderful photographs reproduced on pages 770, 771 affords ample corroboration of the claim made in *The Illustrated London News* on Feb. 8 that the discoveries in China provide "a new basis for the study of human evolution."

These photographs were made in Peking during the last week in March, immediately after Professor Davidson Black had successfully accomplished his long and exacting task of clearing away the hard matrix of travertine in which the base and left side of the skull were embedded when it was found on Dec. 2, 1929, by Mr. W. C. Pei. The Geological Survey of China cabled its permission for *The Illustrated London News* to reproduce these photographs of the brain-case of *Sinanthropus* as soon as the task was undertaken of preparing the official report for publication in the "Bulletin of the Geological Society of China," Vol. IX., No. 1.

Now that the stony matrix has been removed from the surface—the cranial cavity is still occupied by a solid mass of travertine—there is revealed the most complete example of an Early Pleistocene skull so far discovered. It is a very impressive and illuminating specimen, not merely for the intrinsic evidence it provides, but also for the light the new data shed upon the other remains of early man. It is the skull of a young adult or adolescent. Dr. Davidson Black suggests the possibility that it is female.

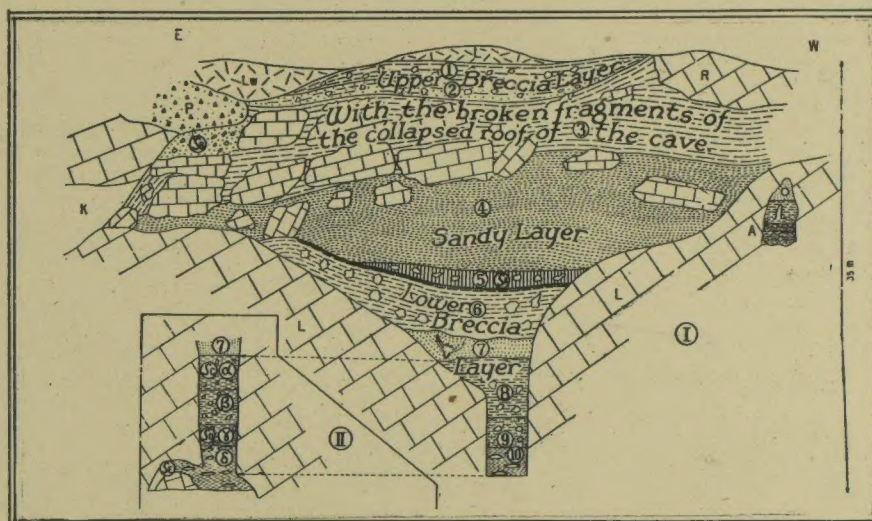
For the elucidation of its distinctive characters I have made two series of drawings in which, respectively, the left profiles and the views from behind of the only three Early Pleistocene skulls so far known are shown superimposed upon one another. These drawings reveal the individuality of the new genus from China. While it has the prominent eye-brow-ridges of *Pithecanthropus* (which are lacking in the Piltown skull), the brain-case is much fuller than the Java skull, especially in the frontal region, which approximates to the condition found in Piltown man.

Piltown skull in the diagrams are taken from Figs. 17 and 19 of my "Evolution of Man" (1927). In his manuscript notes accompanying the photographs Professor Davidson Black claims that such a form (as is revealed in the posterior view of the Peking skull) is unknown in any other human skull. My drawings demonstrate the same peculiarity in the Piltown skull. The collective testimony of these

and the massive ring of rough bone (tympanic) surrounding the ear-hole differ profoundly from the corresponding parts of all other human skulls. The peculiar modelling of the tympanic bone displays a startling resemblance to the condition found in the gorilla and chimpanzee. The mastoid and tympanic structures have distinctive characters in Piltown Man, Rhodesian Man, and Neanderthal Man, but none of these is so emphatically simian in type as the Peking skull.

With the photographs of the skull there has also come Volume VIII. of the "Bulletin of the Geological Society of China," containing three important memoirs which throw a clearer light upon the history of the discovery of *Sinanthropus* and the geological and palaeontological evidence for the antiquity of the human fossils and the animals associated with them. The Chinese geologist, Mr. W. C. Pei, gives an account of his discovery of what is probably the most important, and certainly the most illuminating, fragment of Early Man ever found. Father Teilhard de Chardin and Dr. C. C. Young have provided a preliminary report on the fossiliferous deposits at Chou Kou Tien, which not only establishes the fact that all the remains are later than the Pliocene and earlier than the Loess—in other words, they are Lower Pleistocene—but also hints at the possibility that in the lower layers of the formation (the highly fossiliferous beds of Nihowon) they may find "some immediate ancestor of *Sinanthropus*." Professor Davidson Black has described (with many excellent photographs) the process of liberating the skull from its matrix.

The evidence provided in these three memoirs makes it possible for us in Europe for the first time to visualise the circumstances of this epoch-making discovery. These facts are essential for the understanding of the significance of the new light on our remote ancestry. For several decades European palaeontologists have been exploiting the druggists' shops



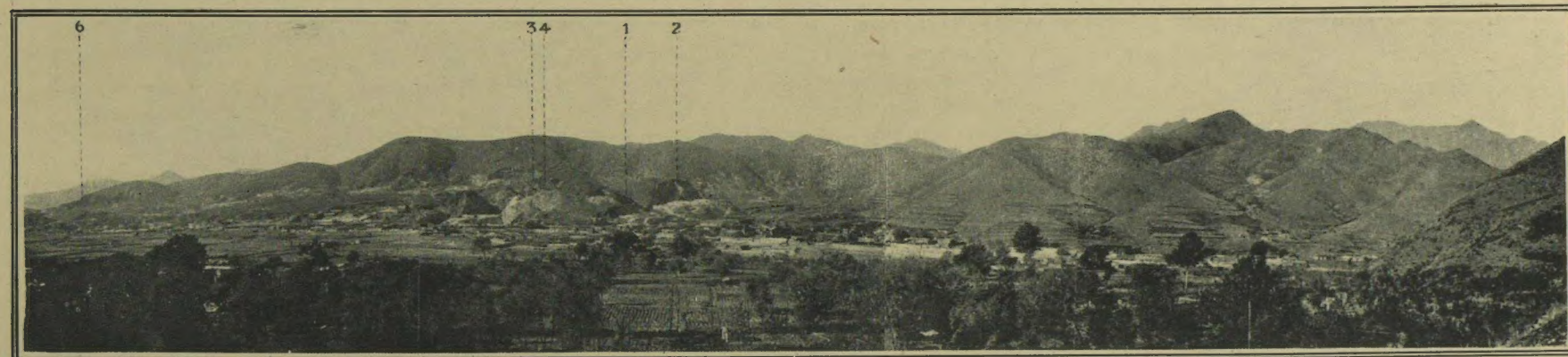
WHERE "THE MOST ILLUMINATING FRAGMENT OF EARLY MAN EVER FOUND" WAS DISCOVERED: THE SCENE OF THE UNEARTHING OF THE REMAINS OF *SINANTHROPUS* IN LOWER PLEISTOCENE DEPOSITS AT CHOU KOU TIEN, IN CHINA—EAST-WEST SECTION.

The brain-case of the Peking Man was found at the spot marked *Se*, on December 2, 1929. Before that, five isolated teeth of Peking Man had been discovered at *Sd* and six at *Sc*. *Sb* is the position at which fragments of two jaws and skulls were unearthed in 1928. (See "The Illustrated London News" of October 19, 1929.) *Sa* is *Sinanthropus* Layer (Locus A.); 1-3 is Upper Breccia Layer; 4. Sandy Layer; 5-9. Lower Breccia Layer. *L*. Limestone "Outer Wall"; *R*. Limestone (residual part of roof of cave?); *P*. Rubbish; *LW*. Lime waste; *A*. Accessory Fissure; *K*. Ku Tze Tang.

After the Diagram in the Preliminary Report on the Chou Kou Tien Fossiliferous Deposits, by P. Teilhard de Chardin and C. C. Young.

three fossils provides an impressive idea of the likenesses (as well as the generic differences) of these Lower Pleistocene men, and suggests the common denominator of the earliest

the understanding of the significance of the new light on our remote ancestry. For several decades European palaeontologists have been exploiting the druggists' shops



WHERE THE REMAINS OF THE PEKING MAN (*SINANTHROPUS PEKINENSIS*) WERE FOUND: A PANORAMA OF THE REGION AROUND CHOU KOU TIEN—FROM THE EAST; THE SITE OF THE DISCOVERY MARKED 1.

The remains of the Peking Man were found at 1. Other fossil beds were discovered at 3 and 4. At 6 (Chi ku Shan) Dr. Andersson discovered fossils in 1919.

After a Photograph by P. Teilhard de Chardin and C. C. Young.

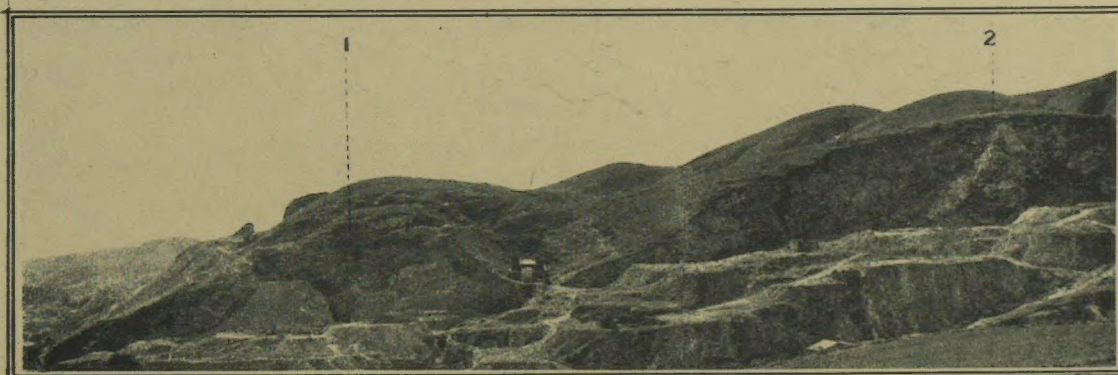
But the latter is much better developed in the parietal and occipital regions than either of the Far Eastern skulls. The most striking contrast between the cranial forms of *Pithecanthropus* and *Sinanthropus* is revealed in the view from behind, in which the greater height and development of parietal eminences in the Chinese skull definitely differentiates it and justifies its generic distinction.

When Sir Arthur Smith-Woodward made his reconstruction of the Piltown skull from the broken fragments found in 1912, he was vigorously criticised for making a model wider at the base (see the temporal bosses) than in the parietal region. The Peking skull reveals these peculiarities in a more extreme form. As it is an actual skull, and not a reconstruction, it provides welcome corroboration of the reliability of the reconstructed Piltown skull. The outlines of the profile and posterior aspect of the

man. The peculiarities already mentioned in the temporal part of the skulls (note, in particular, the temporal bosses in all three) do not exhaust its interest. The form of the mastoid processes (which seem not to have been fully extruded—as they are in other men—from the cranial wall)

of China for fossils—"dragon's bones" being an important item in the pharmacopoeia of the Far East. But it was not until 1919 that a subsidiary bone deposit near Chou Kou Tien was visited by Dr. J. G. Andersson on behalf of the Geological Survey of China. Two years later (1921)

he discovered the important main deposit and began excavating it. But its exceptional scientific importance was not realised until 1926, when Dr. O. Zdansky found two human teeth among the fossils that had been collected. The Rockefeller Foundation then gave a grant of money to help the Geological Survey of China and the Department of Anatomy of the Peking Union Medical College conjointly to carry on excavation for two years. In October 1927, Dr. Birger Bohlin found *in situ* in the Early Pleistocene beds a human tooth, in the evidence of which Professor Davidson Black and Dr. O. Zdansky created the new genus and



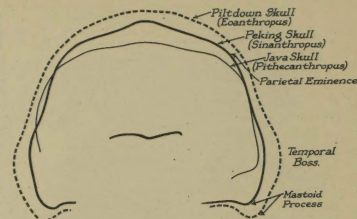
WHERE THE SKULL OF THE PEKING MAN WAS FOUND—MARKED 1; AN ENLARGEMENT OF A SECTION OF THE PANORAMA OF THE REGION AROUND CHOU KOU TIEN WHICH IS REPRODUCED ABOVE.

After a Photograph by P. Teilhard de Chardin and C. C. Young.

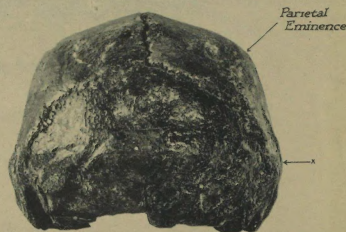
[Continued on page 810.]

THE REVELATORY BRAIN-CASE OF *SINANTHROPUS* (THE PEKING MAN).

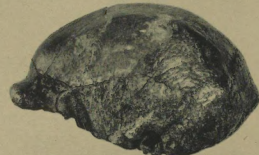
1. THE TOP OF THE SKULL OF THE PEKING MAN (*SINANTHROPUS PEKINENSIS*), THE MOST COMPLETE EXAMPLE OF AN EARLY PLEISTOCENE SKULL SO FAR DISCOVERED—A FOSSIL PROVIDING A NEW BASIS FOR THE STUDY OF HUMAN EVOLUTION.



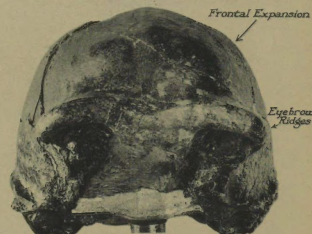
2. THE PITDOWN SKULL (*EOANTHROPUS*), THE PEKING SKULL (*SINANTHROPUS*), AND THE JAVA SKULL (*PITHECANTHROPUS*) COMPARED: THEIR POSTERIOR ASPECTS SUPERIMPOSED.



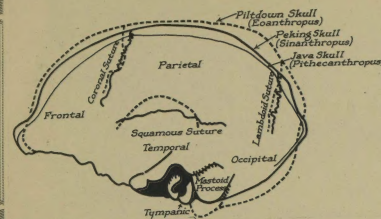
5. A BACK VIEW OF THE SKULL OF *SINANTHROPUS*, WHOSE PARIETAL EMINENCES ARE GREATER IN HEIGHT AND BETTER DEVELOPED THAN ARE THOSE OF THE SKULL OF *PITHECANTHROPUS*. (X—THE TEMPORAL BOSS AT ITS BROADEST POINT.)



7. THE LEFT SIDE OF THE SKULL OF *SINANTHROPUS*, SHOWING THAT THIS HAS THE PROMINENT EYEBROW-RIDGES OF *PITHECANTHROPUS* (LACKING IN *EOANTHROPUS*), BUT A MUCH FULLER BRAIN-CASE.



9. THE FACE OF THE SKULL OF *SINANTHROPUS*, SHOWING THE FRONTAL EXPANSION AND THE PROMINENT EYEBROW-RIDGES WHICH ARE PRESENT IN THE SKULL OF *PITHECANTHROPUS*, BUT ARE LACKING IN THAT OF *EOANTHROPUS*.



4. THE PITDOWN SKULL (*EOANTHROPUS*), THE PEKING SKULL (*SINANTHROPUS*), AND THE JAVA SKULL (*PITHECANTHROPUS*) COMPARED: SUPERIMPOSED DRAWINGS OF THE LEFT PROFILES.



6. A BACK VIEW OF THE SKULL OF *PITHECANTHROPUS*—FOR COMPARISON WITH THE BACK VIEW OF THE SKULL OF *SINANTHROPUS* AS SEEN IN PHOTOGRAPH NO. 5—SHOWING THE STRIKING MANNER IN WHICH IT DIFFERS FROM THE FOSSIL FROM JAVA.

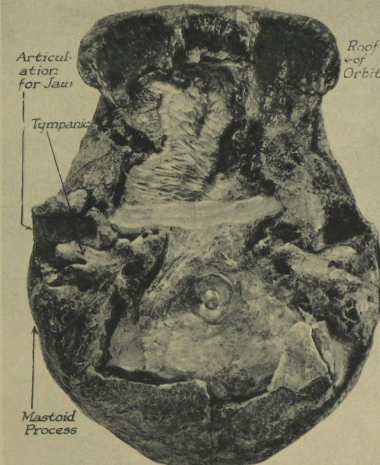


8. THE LEFT SIDE OF THE SKULL OF *PITHECANTHROPUS*—FOR COMPARISON WITH THE LEFT SIDE OF THE SKULL OF *SINANTHROPUS* AS SEEN IN PHOTOGRAPH NO. 7.



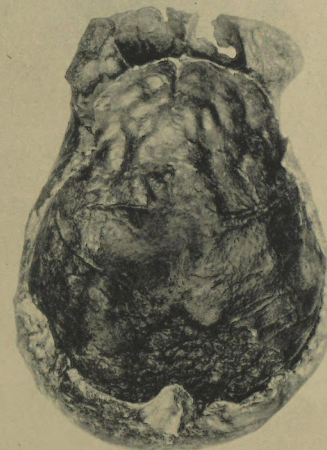
10. THE FACE OF THE SKULL OF *PITHECANTHROPUS*—FOR COMPARISON WITH THE SKULL OF *SINANTHROPUS* AS SEEN IN PHOTOGRAPH NO. 9—SHOWING THE FRONTAL EXPANSION AND THE PROMINENT EYEBROW-RIDGES IT SHARES WITH *SINANTHROPUS*.

THE PEKING MAN, THE JAVA MAN, AND PITDOWN MAN COMPARED.



11. THE BASE OF THE SKULL OF *SINANTHROPUS PEKINENSIS* (THE PEKING MAN), WHICH IS THE SKULL OF A YOUNG ADULT OR ADOLESCENT (POSSIBLY A FEMALE) OF THE EARLY PLEISTOCENE PERIOD. (THE INTERIOR STILL FILLED WITH STONY MATRIX.)

12. THE BASE OF THE SKULL OF *PITHECANTHROPUS* (THE APE-MAN OF JAVA)—FOR COMPARISON WITH THE BASE OF THE SKULL OF *SINANTHROPUS* AS SEEN ABOVE—A RELIC OF A BEING WHOSE BRAIN-CASE WAS SMALLER THAN THAT OF *SINANTHROPUS*.

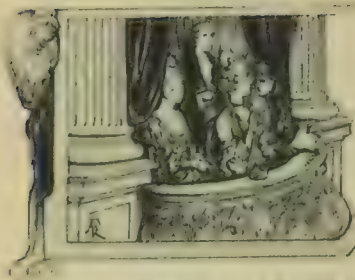


Our readers will recall that we illustrated the discovery of fossil remains of the Peking Man (*Sinanthropus pekinensis*) in our issues of October 19, 1929, and February 8, in each case with an article by Professor G. Elliot Smith, F.R.S., the distinguished Professor of Anatomy in the University of London. We are fortunate in being able to deal further with the subject in this issue, for, as Professor Elliot Smith writes on page 769, "the revelation of the nature of the brain-case in Early Pleistocene Man displayed in the wonderful photographs reproduced here affords ample corroboration of the claim made in 'The Illustrated London News' on February 8 that the discoveries in China provide 'a new basis for the study of human evolution.'" The photographs in question were taken in March immediately after Professor Davidson Black had succeeded in clearing away the matrix of travertine in which the base and the left side of the skull were embedded when it was found on December 2, 1929, by Mr. W. C. Pei. In his article, Dr. Elliot Smith writes: "Now that the stony matrix

has been removed from the surface—the cranial cavity is still occupied by a solid mass of travertine—there is revealed the most complete example of an Early Pleistocene skull so far discovered. It is a very impressive and illuminating specimen, not merely for the intrinsic evidence it provides, but also for the light the new data shed upon the other remains of early man." Special attention should be paid to Dr. Elliot Smith's drawings of the skulls of *EOANTHROPUS*, *SINANTHROPUS*, and *PITHECANTHROPUS*. He notes: "While it has the prominent eyebrow-ridges of *Pithecanthropus*, . . . the brain-case is much fuller than the Java skull, especially in the frontal region, which approximates to the condition found in Pittdown Man. But the latter is much better developed in the parietal and occipital regions than either of the Far Eastern skulls. The most striking contrast between the cranial forms of *Pithecanthropus* and *Sinanthropus* is revealed in the view from behind, in which the greater height and development of parietal eminences in the Chinese skull definitely differentiates it."

PITHECANTHROPUS SKULL BY COURTESY OF PROFESSOR EUG. DUBOIS. DRAWINGS BY PROFESSOR ELLIOT SMITH, F.R.S. (SEE ARTICLE BY PROFESSOR ELLIOT SMITH ON PAGE 769.)

PHOTOGRAPHS OF THE *SINANTHROPUS* SKULL REPRODUCED BY COURTESY OF THE GEOLOGICAL SURVEY OF CHINA AND PROFESSOR DAVIDSON BLACK. PHOTOGRAPHS OF THE



The World of the Theatre.

By J. T. GREIN.



A STAR AMONG STARS (HENRY AINLEY'S HAMLET).—"THE MR. PLAYFAIR"—HIS BOOK.*

AMONG the Hamlets of our time Sir Johnston Forbes-Robertson stands out monumentally as Allah, but Mr. Henry Ainley approaches him as his prophet. In a firmament of theatrical stars he and Mr. Godfrey Tearle as Horatio shone in lustrous glory. I have never seen a Horatio so human, so tender, yet so studiously subservient to Hamlet that the Prince might be the cynosure of all eyes. For that only Mr. Tearle deserves the highest praise, let alone his beautiful diction, his nobility of deportment, his anxious watchfulness like that of a guardian angel. For Mr. Ainley's Hamlet was the incarnation of impulse—impulse in speech and impulse in deeds. As a figure he was magnificent, as nearly ideal as Forbes-Robertson, every inch a prince, with leonine head on poetically draped body. In diction, too, he shone in clarity, in forcibility of attack, in careful coinage of every word. Only once did he slightly falter—that was at the end of the Players scene; he took its culmination too hastily, and thereby the final effect was marred. Again, his technical display was so overwhelming, his surety so complete, that some of the speeches ("To be or not to be") suffered in pregnancy. But on the whole what a complete, what a romantic, reading, as of a hero conscious of his value and dominion over his surroundings. Thus he was gently scornful to Polonius, dolefully commiserating to Ophelia, ruggedly aggressive to the King, contemptuous to Rosencrantz and Guildenstern, paternally instructive to the Players (the famous speech was like a professional lecture with gestures to match); but to the Ghost of his father (most melodiously incanted by Mr. Balfour Holloway) he was as filially deferential as he was simply fraternal to Horatio—the one man to whom his heart went out in candour.

In Mr. Ainley's conception we felt the man of action rather than the waverer; he was, as it were, galvanised by the enthusiasm of purpose; a stormy petrel, this Hamlet, in the midst of the hazy atmosphere of treachery and deceit, of indulgence towards the "demented" princeling. When, at length, he breathed his last, holding his friend's hands and gently bending his head as if falling into slumber, the picture was unspeakably beautiful—we saw the flights of angels in our mind's eye. If I were asked to classify his portrayal in a comprehensive description, I would say that his was the heroic Hamlet *par excellence*. He vibrated us from first to last; he seemed to jubilate in the cult of the words; he used his melodious voice as a musical instrument; he chanted and he declaimed in turns; he rose from *basso profundo* to the gentlest whisper, and never did he lessen the rhythm—in his fluency the poetic touch undulated in perfect measure, in exquisite inflections of *nuance*. His Hamlet is a great achievement; an unforgettable one. It will linger in memory and in the ear perennially, for it was felt, not merely acted in *bravura*. With such a leader, is it to be wondered at that his henchmen and women almost paled, for all their qualities?—although Miss Gwen Ffrangcon-Davies's mad scene of Ophelia will equally live in echo for its wonderful sincerity, its maidenly innocence, its plaintive accents charged with pathos and with tears.

It is impossible to do justice hastily to a cast of such magnitude and dower, but I would care to single out Mr. Malcolm Keen's dignified King, noble of deportment, for all his villainy; Mr. Herbert Waring's didactic Polonius—a wonderfully balanced performance, matured by age in the true sense of the word; Mr. Austin Trevor's fine address as Fortinbras—a splendid figure aloft on the terrace of the Castle; Mr. Robert Speaight, urbane and sure of craft as the First Player; and, last but not least, Mr. Cedric Hardwicke as the First Grave-digger, reminiscent of the old misogynist in "The Farmer's Wife," capital in his caustic humour and dry philosophy.

His scene in the graveyard has rarely been played with such effect.

The setting of the play was worthy of the occasion—Mr. Aubrey Hammond's simple design of the palace and the terraces augustly framed an imposing picture. It was in the fitness of things that Mr. Henry Ainley announced a Command Performance before the King and Queen on May 19. It would have been a thousand pities if a noble effort had passed without a hall-mark that will

the Mr. Playfair who "first revealed to Mayfair the whereabouts of Hammersmith." Though the book itself is called "Hammersmith Hoy" (and a "boy," you must know, is a small sailing-vessel capable of carrying a modest freight for a short distance), the first six chapters are entirely autobiographical. But if, from this point of view, the covering title is somewhat misleading, the contents of these early pages are so entertainingly treated, and the character of their writer so disarmingly set forth in a series of "minor revelations" about himself and those with whom he came in contact—and sometimes in conflict—that the personal record is no less interesting than the subsequent account of the great adventure at Hammersmith with which the book concludes and to some extent repeats, in summary, its predecessor.

In common with more than one other who afterwards made names for themselves as actors, Sir Nigel was originally intended for the Bar. He was, indeed, actually called, and got as far as living in chambers and studying the few briefs that came his way—more, as he himself confesses, with an eye to their histrionic possibilities than from the point of view of their legal bearing on the case concerned. His love of the theatre he ascribes to his Scottish ancestors, one of whom was an amateur actor famous throughout India. But even he declined to take part in a charity performance at Drury Lane, so great was the horror with which professional "rogues and vagabonds" were then regarded by respectable folk. Yet Sir Nigel's doctor father, though he disapproved his son's final choice of a career, never missed a first night at the Haymarket or St. James's.

All this earlier part of the book is studded with great names of the theatre, literature, or journalism—names of those with whom the writer came in touch either personally or through the medium of their owners' work.

About Sir Herbert Tree he has a fund of good stories, for several of which he claims the first time of publication. His comments on Irving, made now in maturity from impressions gained as long ago as his Harrow days, have all the uncompromising directness of youth—but apparently he has no wish to change them. "There is no question at all but that [Irving] ranks among England's great men, but that he was in his later days a great actor I cannot bring myself to believe. At one time he must have been, but not when I heard and saw him." Of Ellen Terry he writes: "She was my idol. I believe that she alone and last among women was one with the heroines of Shakespeare." And there is a charming and poignant passage near the end in which he describes almost the last outing of the immortal favourite, when she visited Sir Nigel's present house by the river to watch the Boat-Race. "I don't care a d—," she confided to him, "which side wins." There are many little vignettes such as this which serve to bring their subjects into live and clear relief, and all the way through Sir Nigel's happy lightness of touch makes even the informative pages of his book an entertaining commentary rather than a dogmatic tabulation of dull facts.

What, for instance, could be more amusingly (and significantly) illuminating than his imaginative array of theatrical financial statistics on page 199, coupled with the statement, as it is, "Business managers are always wrong, whatever they say, but they look so confident and well-dressed that one always goes on believing them."

Altogether "Hammersmith Hoy" is a book to read and enjoy, as much for its humorous and pointed observation of men, women, and manners as for its brief account of plucky endeavour deservedly crowned with success. It comes, too, at an opportune moment. Sir Nigel has recently announced his intention of reviving a series of his old successes. To read how they first came into being, and then to take the now familiar journey once again to the little Lyric, should be a pleasure made double in delight of memory and new vision. Of the book itself I can only say, as the author's acquaintance did on a quite different occasion, "I liked it."



"B. J. ONE," THE BATTLE OF JUTLAND PLAY AT THE GLOBE THEATRE: IN THE OPERATIONS ROOM AT THE ADMIRALTY.

"B. J. One" meant "Station the Hands constantly at Action Stations by Day and by Night." The scenes of the play include Operations Room (Room 47), the Admiralty, on the afternoon of May 30, 1916, and on the afternoon of the following day; and the bridge of a light cruiser during the Battle of Jutland, at 10.00 p.m., May 31, 1916; and at 10.23 p.m. on the same day. In the photograph (from left to right) are Mr. Ian Fleming, as Captain William Mackwell, Director of Operations; Mr. Martin Walker, as Commander Stephen Lane; Mr. Michael Shepley, as Commander Arthur Legge; Mr. William Home, as Commander Henry Holmes; Mr. Basil Loder, as a Civilian, First Lord of the Admiralty; Mr. Robert Gates, as a Naval Officer; Mr. John Garside, as a Vice-Admiral, Chief of Naval Staff; and Mr. A. Scott-Gatty, as a Rear-Admiral, Deputy-Chief of the Naval Staff.

render these performances on behalf of charity a landmark in the history of our modern drama.

"The Mr. Playfair" was the greeting accorded to the author of this charming book* when he landed in the West Indies as a member of one of Sir Frank Benson's overseas companies. For, though his name is now so honourably preceded by a title, Sir Nigel will always be remembered in the World of the Theatre as



THE AMERICAN GANGSTERS PLAY: "ON THE SPOT," AT WYNDHAM'S THEATRE—THE GREAT GUNMEN MOURNING A DEPARTED HENCHMAN.

Mr. Edgar Wallace's "On the Spot" deals with American gunmen of the type the Chicago Crime Commission has just put on a list of "Public Enemies." In the photograph (from left to right) are Mr. Dennis Wyndham, as Mike Freeney, a gang-leader; Mr. Charles Laughton, as Tony Perelli, head of the opposition gang; and Mr. Emyln Williams, as Angelo, a gunman.

* "Hammersmith Hoy." By Nigel Playfair. (Faber and Faber; 21s.)

HENRY AINLEY'S "HAMLET": TO BE SEEN BY THEIR MAJESTIES.



THE PLAY SCENE: MISS GWEN FFRANGÇON-DAVIES AS OPHELIA (SEATED, LEFT); MR. GODFREY TEARLE AS HORATIO (ON OPHELIA'S LEFT); MR. HENRY AINLEY AS HAMLET; MR. MALCOLM KEEN AS THE KING AND MISS IRENE VANBRUGH AS THE QUEEN (SEATED, RIGHT); AND MR. HERBERT WARING AS POLONIUS (BEHIND THE KING).



THE BROTHER WARNS HIS SISTER AGAINST HAMLET: LAERTES (MR. COLIN CLIVE) AND OPHELIA (MISS GWEN FFRANGÇON-DAVIES).

THE notable "all-star" cast production of "Hamlet," given at two matinées at the Haymarket, is to be seen for a third time, as on May 19 a Command Performance, to be witnessed by their Majesties the King and Queen, will take place. Further, the production will be put on for a "run" later. The presentation is a remarkable one; not only on account of Mr. Henry Ainley's performance as Hamlet, but because every part is played by an artist of note. Miss Gwen ffrangçon-Davies is Ophelia; Mr. Godfrey Tearle's fine resonant voice is heard to advantage as Horatio; Mr. Malcolm Keen and Miss Irene Vanbrugh are an impressive King and Queen; and Mr. Herbert Waring is a wise and foolish Polonius. Mr. Colin Clive, of "Journey's End" fame, is Laertes.



HORATIO AND HAMLET: MR. GODFREY TEARLE AND MR. HENRY AINLEY IN THE HAYMARKET THEATRE PRODUCTION.

HASHISH SMUGGLERS: DRUG-RUNNING INTO EGYPT—AND AMAZING TRACKING IN THE DESERT.

PHOTOGRAPHS BY MAJOR SCUDAMORE JARVIS.



A DRUG-RUNNER ARRIVES: A BOAT NEARING THE COAST WITH A CONSIGNMENT OF HASHISH, A FORBIDDEN NARCOTIC WHICH IS BOUGHT EAGERLY BY THE EGYPTIAN FELLAH.



UNLOADING THE HASHISH: REMOVING THE DRUG FROM THE BOAT FOR CONVEYANCE BY CAMEL—A METHOD THAT IS DANGEROUS, IN THAT TRACKS ARE APT TO BETRAY THE SMUGGLERS.



AN ARAB POLICE-PATROL DISCOVERING THE TRACKS OF HASHISH SMUGGLERS: UNITS OF A SERVICE WHOSE "SIXTH SENSE" ENABLES THEM TO IDENTIFY THE "SPOOR" OF CONTRABANDISTS AT A GLANCE.



THE REWARD OF GOOD TRACKING: THE SMUGGLERS ARE SIGHTED—A MOMENT THAT MARKS THE BEGINNING OF A WILD HUNT ACROSS THE DESERT WHICH MAY LAST AS LONG AS FOUR DAYS.



THE SMUGGLER'S REWARD? THE FATE THAT FACES MANY A CONTRABANDIST WHO DEFIES THE VIGILANCE AND AMAZING SKILL OF THE TRACKERS OF THE CAMEL CORPS AND THE ARAB POLICE.

Fresh attention was drawn recently to the smuggling of narcotics into Egypt by the preliminary examination in Vienna of eight persons alleged to be members of a gang of contrabandists engaged in the traffic in question. It may be recalled that we published an article and photographs concerning the subject in our issue of February 1. On this page and on the preceding page, we deal further with it. The method now illustrated is distinctly risky. To cite Major Jarvis's article: "The most popular method of running hashish into Egypt is by means of camels across the desert. . . . The great drawback to the desert . . . is that every passer-by leaves a track. . . . The trained trackers can judge at once from footprints the speed at which camels and men have been travelling. . . . If the camels are heavily or lightly laden, and from these details they draw their conclusions. . . . 'Six men and six camels—if it were ordinary merchandise,

such as barley or charcoal, there would be only three men; the party is travelling rather faster than normal; the load carried by the camels is not a full load; and the party is journeying by night, as the dew-marks are on the tracks—it is obvious that the party are not ordinary merchants, but smugglers.'"

THE FRENCH CASE AGAINST NAVAL PARITY WITH ITALY: VITAL MAPS.



THE COAST-LINES OF FRANCE THROUGHOUT THE WORLD AND THE COAST-LINES OF ITALY: FRANCE—34,000 KILOMETRES; ITALY—14,000 KILOMETRES.



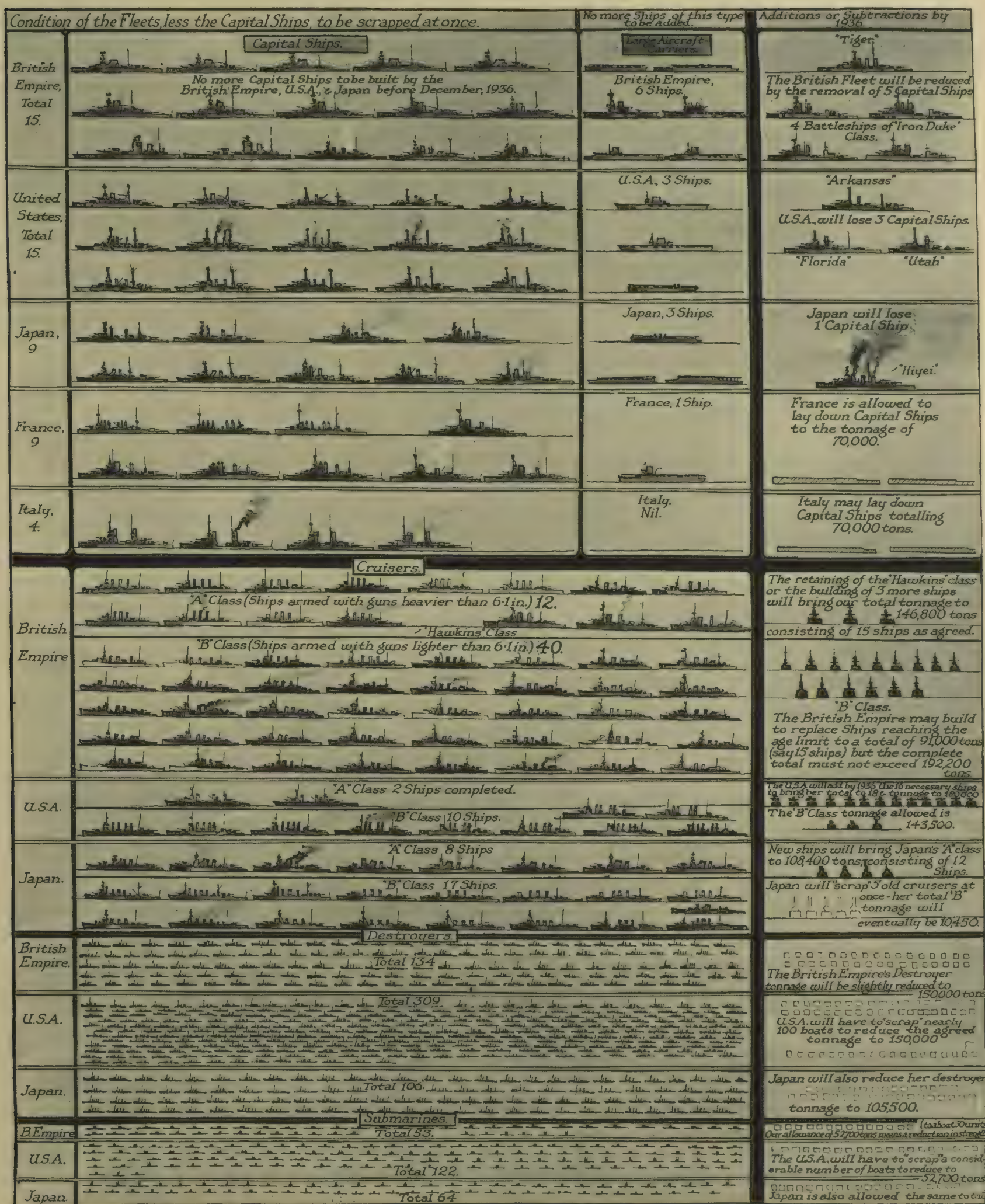
THE MARITIME LINES-OF-COMMUNICATION OF FRANCE AND THOSE OF ITALY: THE FRENCH COLONIES AND DEPENDENCIES CALLING FOR THE PROTECTION OF A 63,000-KILOMETRES LINE; AND THE ITALIAN COLONIES CALLING FOR A 9000-KILOMETRES LINE.

It is common knowledge that the Naval Disarmament differences between France and Italy are very considerable. That being so, we reproduce these maps from the April 19 issue of "L'Illustration," of Paris, unaltered except for the fact that we have substituted English for French. Our French contemporary's note under the maps is as follows: "The Reasons (Shown by Maps) Why Naval Parity Between France and Italy is Unjustifiable: One reason why it is impossible for there to be an Entente between the Five Powers dealing with the limitation of armaments, at the London Conference, is the Italian demand for parity with France. Now, a comparison of the maritime and commercial interests of these two Powers shows

that there is no justification for such a demand, a fact the following figures prove: Approximate length of the home and colonial territorial waters—France: 34,000 kilometres; Italy: 14,000 kilometres. Lines-of-Communication—France: 63,000 kilometres; Italy: 9000 kilometres. Tonnage—France: 163,000,000 tons; Italy: 58,000,000 tons. Foreign Trade—France: 137 milliards; Italy: 49½ milliards. These figures support our maps and, with them, demonstrate the absolute 'imparity' of the colonial and commercial positions of the two Powers; showing that the Italian demand for naval parity with France should be rejected, and that France's definition of her needs is extremely moderate and only just accords with her requirements."

NAVAL CONFERENCE RESULTS: THE 5-POWER AND 3-POWER PACTS.

DRAWN BY OUR SPECIAL ARTIST, G. H. DAVIS. (COPYRIGHTED.)



WHAT THE NEW NAVAL TREATY MEANS: (ABOVE) RELATIVE STRENGTHS OF THE FIVE POWERS IN CAPITAL SHIPS, AND AGREED MODIFICATIONS; (BELOW) DETAILS OF THE THREE-POWER PACT.

The result of the Naval Conference is practically a Three-Power Pact between ourselves, the United States, and Japan; but, further, France and Italy have agreed to the "holiday" in construction of capital ships and large aircraft-carriers. The above diagrammatic illustration is in two sections, the upper half showing the fleet of capital ships of the signatory Powers with the ships to be removed from the effective list at once, but France and Italy have power to build ships (if they so desire) to a tonnage of 70,000 each as "replacement" tonnage which they were entitled to lay down in 1927 and 1929 under the Washington Treaty. The lower section shows the present fleet of cruisers, destroyers, and submarines (compiled from official figures in the latest published returns) of the British Empire, U.S.A., and Japan. Whereas our new large cruisers are well forward in number, the United States will construct most of theirs between now and 1936; and whereas our tonnage will be less in the "A" class and larger in the "B" class (or less than 6.6 gun ships), it is

provided that for the last three of the larger ships of 10,000 tons each to be built by the U.S.A., she may build, instead, if she so desires, 15,166 tons of smaller cruisers, giving her exact parity in tons with the British Empire in each of the cruiser sub-categories. In the smaller class of cruiser the large majority of the British ships become due for replacement (each being sixteen years old) before 1936, which, if the political situation warrants it, will mean a considerable expenditure in replacement tonnage in the next six years. In destroyers and submarines, where mathematical parity is to be established between ourselves and the United States, the latter will have to scrap a large number of boats, while we discard only a few. The most important Clause in the Treaty for us is Article 21, for it is practically impossible for us greatly to reduce our fleet whilst there is any chance of Powers outside the Three-Power pact increasing their tonnage. Consequently, for us much depends on the future agreement between ourselves, France, and Italy.

BOOKS OF THE DAY.

RUSSIA claims to teach the rest of the world not only how to conduct the affairs of real life in a political state, but also how to manage those of imaginary life on the stage. There is—in Soviet Russia at least—a close connection between the two, as we may learn from a comprehensive study of the subject, wonderfully illustrated, entitled "THE RUSSIAN THEATRE": Its Character and History. By René Fülöp-Miller and Joseph Gregor. Translated by Paul England. With forty-eight illustrations in colour and 357 in Half-Tone. Edition limited to 650 copies for England, and 350 for the United States (Harrap; £5 5s.). The main external feature of this large and imposing volume is, of course, the lavish abundance of illustrations, which cover every phase in the development of Russian theatrical art, both in stage settings and costume, from the beginning to the present day. They are beautifully reproduced, many of them in colour, and include a number of the famous designs of Léon Bakst, as well as fantastic productions of the Bolshevik spirit. The illustrations are of great interest in themselves, but the titles under each are a little brief, and lack cross-references to passages explaining them in the introduction, although there are many references from text to pictures. It would have been more convenient to have them both ways, for the benefit of those readers who go to the pictures first as the basis for their study of the book, or else to have given further details under each picture as to its date, origin, and significance in the history of the Russian Theatre. It should be added that the illustrations are classified in sections more or less in chronological order. The first covers the foundations of the Russian Theatre and its earliest developments. The others deal successively with the Moscow Art Theatre; the Russian Ballet—Léon Bakst, performers, and Bakst's successors; the Little Theatre; the Moscow Kamerny Theatre; the Lenin-grad Studios; architectural styles (Baroque influence) the analytical system; the Proletarian Theatre—acrobats and clowns; and, finally, the Mass Theatre. The prefatory matter is divided into two parts. In the first Herr Fülöp-Miller gives the history of the subject; while in the second Dr. Joseph Gregor, the Keeper of the Theatrical Collection in the National Library at Vienna, describes the methods of representation, types of theatres, and stage mechanism.

It is impossible here even to summarise all the phases through which the Russian Theatre has passed since its beginnings in the seventeenth century. The story as Herr Fülöp-Miller tells it is very interesting, and not least for its sidelights on social conditions. Thus he recalls: "As late as the middle of the eighteenth century the Russian nobles, sent on diplomatic or ambassadorial services to other European countries, where they were received on terms of equality by their colleagues, found themselves on their return once more at the mercy of a despotic master; the highest dignitaries might be flogged and tortured at the Tsar's good pleasure; even Peter the Great was in the habit of punishing any noble who had incurred his anger by making him Court Jester, and thereby exposing him to every sort of indignity. It was not till 1762 that the nobles . . . managed to secure an Imperial Privilege exempting them from corporal chastisement and from compulsory public service." Space compels me to pass over the pre-Revolution developments of the Russian Theatre, many of which are within living memory, in order to say a few words about what is to-day the most interesting phase, which in its origin, we shall see, was essentially political. "From the theory that the stage should co-operate in revolutionising the masses (we read) was born the idea of the Propaganda Theatre . . . and the task of accomplishing this tremendous transformation of the theatre was entrusted by the Soviet Government to Vsevolod Meyerhold, the well-known manager, who, soon after the outbreak of the Revolution, was made Director of the whole movement. . . . This man now set himself to establish revolutionary theatrical centres throughout Russia; the actors became a

sort of auxiliary force of the Red battalions, and a central organisation was established on the lines of the regular Army. . . . In Russia, where so many millions were unable to read, propaganda by means of the theatre was almost the only possible way of quickly familiarising the masses of so huge an empire with an entirely new set of ideas."

One result was the production of huge spectacles, rather on the lines, apparently, of our military tattoos. Such was "the theatrical representation of the storming of the Winter Palace, on the third anniversary of the establishment of the Soviet Government." Dr. Gregor also mentions this production, and his comment is as follows: "It is only in Russia that an attempt has been made to put the facts of history straight on to the stage without alteration. 'Such a method . . . puts an end to all analysis of the art of the theatre, for it breaks down all barriers between real life and the stage. If we are to bring on the boards historical events or episodes of daily life just as they are, we have destroyed the theatre. We need no art, no dramatists, no rehearsals, no audience; we merely repeat on the stage what has been done off it.'"

Along with this "Reformation" in dramatic art, the Bolsheviks have introduced a new type of acting. "Every

of course, than George IV. in his earlier days as Prince of Wales. Perdita's own memoir describes the beginning of her entanglement with the Prince, but unfortunately leaves off before their actual meeting, and the sequel is related in a "Continuation by a Friend," who also describes her subsequent literary work. Her poems were good enough to win the praise of Coleridge, who persuaded Southey to include some in his "Annual Anthology" of 1800. The anonymous author of the preface suggests: "It is not improbable, indeed, that Coleridge had fallen in love with Perdita." Her last years were clouded by constant illness; she was only twenty-six when, in 1784, she was practically paralysed by rheumatic fever, said to have been caused by sleeping in a chaise with a window open.

In our own day, no one has done more to revive the comedy of the eighteenth century than the author of "HAMMERSMITH HOV." A Book of Minor Revelations. By Nigel Playfair. With sixteen illustrations (Faber and Faber; 21s.). This is dealt with by my colleague, J. T. Grein, in his "World of the Theatre."

Theatrical life is always productive of good reminiscences, and the quality of a book depends more on individuality than on celebrity. There is a great fund of entertainment,

anecdotal and otherwise, to be found in "AN OLD STOCK-ACTOR'S MEMORIES." By Joe Graham. With an Introduction by Dame Madge Kendal, D.B.E. Illustrated (John Murray; 15s.). Before he became manager of the Prince of Wales Theatre at Birmingham, the author had had a varied career, mainly in Australia, playing most of the chief parts both in Shakespeare and standard comedy. He was intimate with the older generation of players, including Irving, Tree, Wilson Barrett, and Irving's "first dramatic tutor," William Hoskins, whom Mr. Graham considers the best all-round actor he has ever seen. When Hoskins died in Australia in 1886, Irving (we read) "at once commissioned Bram Stoker to cable over £100 for the widow." Mr. Graham was also at one time with the Kendals'



A CEILING PAINTING FOR THE UNDERWRITING ROOM AT LLOYD'S: "MERCURY"—BY WILLIAM WALCOT.

Mercury, the god of commerce, is seen soaring over the City of London, his winged sceptre in his left hand and on his head a steel helmet from which emanate rays of business genius, instead of the traditional wings. His flowing drapery suggests his far-flung influence. In the heights, nymphs hold Lloyd's coat-of-arms; while gold and scrip are poured from a Horn of Abundance.

From the Painting by William Walcot, F.R.I.B.A.

trace of individuality," writes Herr Fülöp-Miller, "was to be rooted out. Little attention need be paid to emotional expression; the chief stress must be laid on those things which are common to all humanity—every kind of physical action, such as walking, running, jumping, gymnastics. To this new system, Meyerhold gave the name of bio-mechanics." To what lengths of absurdity the theory was carried may be gathered from the account of a production entitled "D. E." ("Destruction of Europe"). "This singular piece (we are told) was an indiscriminate jumble of cinema pictures, inflammatory speeches, statements as to the economic progress of the Soviet Union, all interspersed with buffoonery of the silliest description; there is a scene in England, for instance, where the Members of the House of Lords, being threatened with destruction, eat each other up." Amid all this madness, however, there are gleams of surviving common sense. Thus we learn that "the People's Commissary, Lunacharsky, one of the cleverest and keenest-sighted men in the New Russia, called a halt to the destruction of all the old forms. 'It is easier,' he said, 'to pull down than to build up.' With this admirable, not to say bourgeois, dictum, hardly in keeping with the best revolutionary sentiments, I will commend a valuable book to all students of the drama, for I must now pass on to say something about a few others of kindred interest.

A famous eighteenth-century English actress has left us her own story in "MEMOIRS OF THE LATE MRS. ROBINSON." Written by Herself. A new Edition with an Introduction and two Portraits (Cobden-Sanderson; 7s. 6d.). Mary Robinson, who is better known perhaps by her Shakespearean *soubriquet* of Perdita, was first idolised and then forsaken by a royal lover—no less a person,

Company—hence the introduction by Dame Madge, who seems to be a general godmother to books of this kind. This is, I think, the third that I have reviewed lately containing a preface from her pen.

Typical of Mr. Graham's rich humour is the account of an Australian production of "Colleen Bawn" in 1876, with Mrs. Scott-Siddons as Eily. When the moment came for Eily to hand her marriage certificate to Hardress Cregan (Mr. Graham's part), "Mrs. Siddons (he writes) gasped out in an undertone: 'Oh, dear! I've forgotten it.' Keeping up the dialogue, I felt in the tail pocket of my 'cape' coat and luckily found there a screw of tobacco, and succeeded in passing its wrapper to her. But when Father Tom, intercepting it, gave it back to Eily with the solemn injunction, 'sleepin' or wakin', this proof of your troth shall never leave your breast,' Mrs. Siddons opened out the folded paper and fervently kissed it, thereby displaying to the audience the well-known trade-mark of a hefty 'nigger' puffing smoke into the face of a startled black cat on a barrel of Virginian 'shag.' Naturally, our scene closed amidst general laughter."

In conclusion, I would commend to readers two other kindred works, which, although they have been out some little time, have hitherto, I am sorry to say, slipped through my net. One is "I WILL BE GOOD." By Dion Clayton Calthrop. With numerous Line-Drawings by Maud Tindal Atkinson (Cassell; 10s. 6d.). The other is "MYSELF AND THE THEATRE." By Komisarjevsky (Heinemann; 12s. 6d.). Here, no doubt, may be expected some points of contact with "The Russian Theatre." C. E. B.

ART AND AN UNDERWRITING ROOM: CEILING PAINTINGS AT LLOYD'S.

FROM THE PAINTINGS BY WILLIAM WALCOT, F.R.I.B.A., AND FRED TAYLOR, R.I. SPECIALLY PHOTOGRAPHED FOR "THE ILLUSTRATED LONDON NEWS."

FOUR paintings for the ceiling panels in the Underwriting Room at Lloyd's were set in place the other day. Three of them are shown on this page, and the fourth is reproduced opposite. Of Mr. William Walcot's "Neptune," it may be added that the Sea God is striking a Sea Monster emblematical of those forces which wreak havoc upon shipping. He wears his crown of Power. His heavy-coloured drapery suggests the varying moods of the ocean. In the distance, a liner battles with stormy waters.



"NEPTUNE."—BY WILLIAM WALCOT: THE SEA GOD WITH THE FAMOUS "LUTINE" BELL AND A MONSTER-DESTROYING TRIDENT.




"PEACE."—BY FRED TAYLOR: AN ALLEGORICAL PICTURE OF A VENETIAN SCENE, AFTER THE STYLE OF TIEPOLO.

MR. Fred Taylor's allegorical "Peace" is after the style of Tiepolo, that splendid decorator whose "Antony and Cleopatra" frescoes in the Palazzo Labia, in Venice, and whose ceilings in the Royal Palace at Madrid, and the Episcopal Palace at Wurzburg, are alone sufficient to establish his fame. The scene is Venetian, as it is in the same artist's "Industry." "Peace" and "Prosperity" lead a party which is going aboard a ship; and it may be noted that the vessel depicted existed.

IN "Industry," the Doge, escorted by the Master of the Port, is paying an official visit of inspection. Here, as in "Peace," the craft depicted existed. The stern is that of Doge Morosini's galley, and is in the Museum at Venice. As to the set of paintings, it should be chronicled that the whole of the work in connection with them was carried out under the supervision of Sir Edwin Cooper, A.R.A., F.R.I.B.A., Lloyd's architect, who prepared the positions for them when designing the building.



"INDUSTRY."—BY FRED TAYLOR: THE DOGE, ESCORTED BY THE MASTER OF THE PORT, VISITING A VENETIAN DOCKYARD.



THE WORLD OF SCIENCE.



THE "ROSY PLUMELETS" OF THE LARCH.

By W. P. PYCRAFT, F.Z.S., Author of "Camouflage in Nature," "The Courtship of Animals," "Random Gleanings from Nature's Fields," etc.

TO live in the country, I have been told, is to lead the life of a cow. No really intelligent man or woman can be expected to "vegetate" in a world so deadly! Nevertheless, some of us find here the savour of life—a perpetual feast. We live in a world of mysteries. The country is never "dead"; the round of the seasons, year after year, is never monotonous to watch, because never, since the beginning of time, have these seasons run *precisely*

Why is it that the larch alone among our conifers puts forth such splendour? And what is the nature of this "flower"? When carefully examined, these red "petals" with the green spines are found to answer to the scales of the ordinary pine-cone. They are known by the botanists as the "tract-scales." And they will be found to underlie what are known as the "ovuliferous" scales, at the base of each of which will be found the two "ovules" which, when ripe, will form the "seeds." In all the higher plants these "ovules" lie enclosed within a chamber. Here, as in all the "conifers," they lie freely exposed—hence the designation "gymnosperms," or "naked-seeded." As the year advances these "plumelets" increase vastly in size, lose their bright colour, and become, at last, just "fir-cones," though those of the larch are smoother and seem more delicately wrought than the cones of other species.

The fact that it is not with us an indigenous tree, having been first introduced in 1629, has no bearing on the problem, since it behaves in exactly the same way in Siberia, which may be regarded as its native land. As a tree, it has considerable beauty, especially during its "flowering" period, when the delicate green leaves are beginning to open out. And these leaves play an important part in collecting and distributing the rain.

The ground beneath a larch-tree, it will be noticed, is always dry—floods apart. This is because the rain which falls upon the tufted "short branches" collects,



FIG. 1. SPRAYS OF LARCH—THE TUFTS OF GREEN NEEDLES, ANSWERING TO LEAVES, ARE JUST OPENING OUT.

On the left is a male "flower." Further to the right are two female "flowers," destined to become cones.

These "plumelets" are the female flowers. If the sprays containing these are carefully examined there will be found, here and there, small "rosettes." Or they may be likened to little saucers with brown rims, containing a mass of small papillæ (Fig. 3). These are the pollen-bearing anthers, and constitute the male flower. The yellow pollen, produced in prodigious quantities, is carried by the wind far and wide, and only a minute fraction of this life-giving dust can possibly reach its destination—the ovules of the female flower. As with all the other conifers, the pollen-grains of the larch are assisted in their aerial travel by a pair of large air-containing chambers.

The quantity of pollen which these insignificant-looking flowers can disperse is almost incredible. In good "pollen-years" vast clouds of it are borne on gentle winds through the pine-forests, so that not only the female flowers, but the needles and branches are powdered over with this golden dust. But, more than this, it is carried over and beyond the confines of the forest so as to cover also the outlying fields and meadows, far and wide. After a shower it may be washed off and deposited on the ground in streaks and patches so conspicuous as to have given rise, more than once, to stories of a rain of sulphur! Nature seems to be very wasteful sometimes!

Why is the larch the only one of our conifers to shed its "needles," or leaves, for the winter?



FIG. 2. A FEMALE "FLOWER" OF THE LARCH: AN ENLARGEMENT.

The projecting spines are of a delicate pale-green colour. The rest of the "tract" is of a raspberry colour.

the same course. And this is especially true of animated nature. The trees and the flowers seem as wayward as ourselves, and the contemplation of this waywardness of necessity enlarges our range of vision and our grip of the Why and the Wherefore of all living things.

Let me cite a case in point of this "waywardness." On April 15, I was sitting in the woods at Effingham—trying to ignore relays of young men on motor-cycles and with large numbers on their backs tearing along in their efforts to make hill-climbing records—when my wife, who had been for a ramble, came up behind me with the quotation: "When rosy plumelets tuft the larch." A moment later I was in possession of a beautiful spray with this singularly beautiful "flower." According to Tennyson, these should be the ornaments of March, yet here was the middle of April! He would be a wise man who could tell us exactly why this or that particular flower is "late" or "early," as the case may be, in any given year. The prevailing temperature of the winter months, soil, and height above sea-level are all, doubtless, "factors," but we are only guessing.

These "rosy plumelets" are singularly beautiful objects. To me, at a little distance, they look like small loganberries—or, rather, elongated raspberries—both in regard to shape and colour. But, examined more carefully and at close range, they take on a very different aspect—and, what is more, a new aspect as one examines them from the front, from behind, or from the side, and with a lens. Seen obliquely from behind they present the appearance of a number of overlapping, spirally arranged red petals, each with a projecting green spine. Photography, alas! fails here, for the full effect of this arrangement is lost with the loss of colour. The green spines stand bravely out, projecting from the notch at the edge of the rich red petal, but our photograph (Fig. 2) gives at least a good idea of the form of the "flower," which is shown again in Fig. 1.



FIG. 3. "HEREIN THE POLLEN-PRODUCING ANTHERS LIE CLUSTERED TOGETHER": MALE "FLOWERS" OF THE LARCH. Herein the pollen-producing anthers lie clustered together within a saucer-shaped receptacle with a very short stalk. At the bottom of the picture, on the right, a portion of a female "flower" is seen.

and gradually descends to the needles of the drooping "long branches" on lower boughs; and so, owing to the pyramid-shape of the tree, and the fact that the long shoots on each branch are terminal, the water is gradually passed downwards and outwards to drip, at last, just over the area where the absorbent roots lie. A certain amount of water, of course, trickles down the trunk, but most of it is secured for the roots, which need it.

I am not enough of a botanist to speak with authority as to the age attained by the larch. So far as I can make out, seeds are not produced till the tree is thirty to forty years old, while full maturity is not reached till its seventieth year. Nevertheless, according to the German botanist, Kerner, a larch may live for as long as 600 years. The Scots pine runs it very close in this regard. This is just twice the age of a beech-tree. Though these trees seem to attain to a very hoary old age, their span of life is as nothing compared with that of the yew, which Kerner puts at 3000 years; and that of the oak, which is set at 2000 years. I am a little sceptical about these figures, though, even if we knock off an odd thousand years or so, these Methuselahs among the trees are still to be regarded as "ancient inhabitants"!

It is well that the larch has a long life, for such as grow in Alpine valleys have a desperate struggle for existence during their early years. For there they are terribly mutilated by sheep and goats, which bite back the tender branches and nip off their tips. Year after year this goes on, converting what should have been a shapely tree into a bush.

But at last the lower branches have grown so thick and strong that they ward off the marauders from the centre of the bush. When this stage is reached a strong shoot arises from the middle and develops the normal habit of branching. For a long time the bushy branches encircle the rising stem, but gradually they decay and fall crumbling to the ground, thus removing the last traces of the early days of adversity. A tree with no more than half a century of life to grow in would never succeed in growing up. But with whole centuries on its side victory is assured.

Flora of the "Mountains of the Moon": Colour of Ruwenzori.

PHOTOGRAPHS BY MR. CARVETH WELLS, LEADER OF THE MASSEE EXPEDITION.



LOBELIAS TWELVE FEET HIGH, "LIKE TOMB-STONES IN A TURKISH CEMETERY": THE WEIRD FAIRYLAND OF THE GREAT LEVEL STEP ABOVE KICHUCHU, AT A HEIGHT OF 11,000 FEET.



BORDERED BY A FOREST OF GROUNDSEL AND LOBELIAS, AND THE HOME OF GORGEOUSLY-COLOURED BIRDS: A LAKE AT AN ELEVATION OF 13,000 FEET IN THE BUTAGO VALLEY.

On this page and on the page following, we reproduce certain very interesting and instructive photographs taken by Mr. Carveth Wells, when he was leading the Massee Expedition, organised by the Geological Society of Chicago, with the object of recording the colour of the once fabulous Mountains of the Moon, the *Fons Nilus* of the ancients, most famous by reason of 16,815-ft., snow-clad Ruwenzori. The range lies just north of the Equator, between Lakes Edward and Albert, in Central Africa, and it is sixty-five miles long, with a maximum

breadth of thirty miles. Its vegetation is not only remarkable, but is in very distinct "zones," which vary with the altitude. It should be added, further, that the mountains are uninhabited, and are usually invisible, owing to the frequency of dense fog. As to these particular pictures, it should be said of the first that the green of the lobelias was found to be so vivid that at times it seemed almost ugly; and of the second that the view looking up the Butago Valley towards the Scott-Elliott Pass is of a magnificence no photography can record.

Parsley Nine Feet High and Brobdingnagian "Birdseed"! Colour of Ruwenzori— Amazing Specimens of Flora.



A FAIRYLAND IN THE CLOUDS: BIG GROUNDSEL AND LOBELIAS GROWING IN THE SNOW ZONE AT AN ELEVATION OF ABOUT 12,000 FEET.



ON A SNOWY LEDGE ON WHICH THE EXPEDITION LIVED FOR TWO DAYS: A FINE AUGUST MORNING, 14,000 FEET UP, AT KITANDARA.



A PIECE OF GIANT GROUNDSEL IN BLOSSOM, WITH NINE-FOOT-HIGH PARSLEY BESIDE IT. A CAMERA-RECORD MADE IN THE BUTAGO VALLEY.

These photographs, like those on the preceding page, were taken by Mr. Carveth Wells, the leader of the Massee Expedition. Of the area shown in the first photograph, Mr. Wells, describing the scenery on Ruwenzori, at a Meeting of the Royal Geographical Society, said: "As we climbed from Kaijongolo, the groundsel trees became smaller and fewer, but the everlasting flower seemed to flourish in the deep snow." Concerning the second, he told how the party camped on a four-foot-wide ledge on the side of a precipice. "Growing along the edge of our refuge," he said, "were giant pieces of groundsel. . . . In the middle of the night a heavy snow-storm came up. . . . In the morning it was still snowing hard, and along the brink of our ledge, like a rampart three feet high, was a bank of snow." Of the third photograph, it was noted: "We were all encamped beside a charming lake in the Butago Valley, leading directly to the Scott-Elliott Pass. The view looking



IN A FOREST OF BROBDINGNAGIAN "BIRDSEED": STANDING GROUNDSEL AND FALLEN STEMS IN THE BUTAGO VALLEY, AT A HEIGHT OF 13,500 FEET.

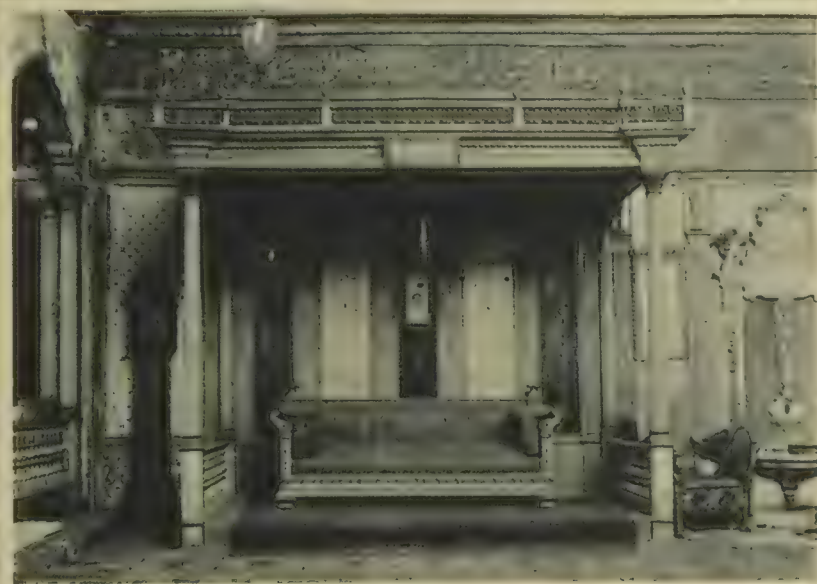
up the valley to the Scott-Elliott Pass was magnificent. The two small lakes were quite calm and reflected the clear blue sky perfectly. Around the lakes was a forest of groundsel and lobelias." So to the fourth photograph, of which it was said: "On August 27 we began the final ascent to the Scott-Elliott Pass. There was no trail for the porters, so we led the way with Bamwajala, cutting down giant weeds, walking across the fallen stems of gigantic birdseed, and scrambling over boulders. Soon my heart was pounding like a sledge-hammer, and I was not at all sorry when the porters announced that they could go no further that day." It may be added, with regard to the enterprise as a whole, that Mr. Wells said: "Only those who have experienced the damp discomfort, the misery and cold, of life on Ruwenzori, can appreciate the difficulty of taking any photographs at all, especially with a cinematograph."

PHOTOGRAPHS BY MR. CARVETH WELLS, LEADER OF THE MASSEE EXPEDITION.

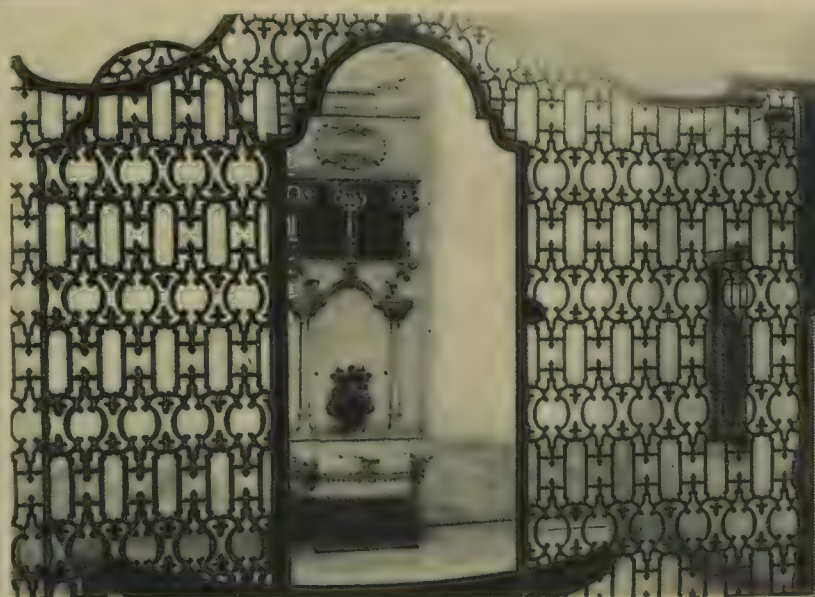
LAST SECRETS OF THE SERAGLIO: THE HAREM OF THE SULTANS OPENED TO THE PUBLIC.



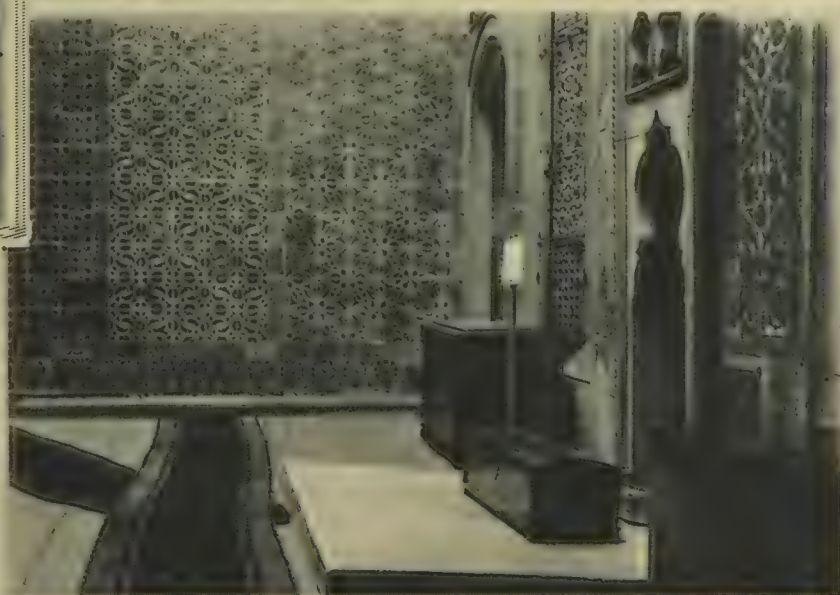
WHAT PRAYERS MUST HAVE BEEN OFFERED-UP HERE IN FORMER DAYS! THE WOMEN'S PRAYING CORNER, WITH ITS RICHLY CARVED BALDAQUIN, IN THE SULTAN'S HAREM AT STAMBOUL.



WHERE TURKISH SULTANS TOOK THEIR EASE AMONG THEIR WOMENFOLK: THE SEAT WHERE THEY RECLINED WHILE THEIR WIVES ENTERTAINED THEM WITH DANCING AND MUSIC.



WHERE THE INMATES OF THE HAREM PERFORMED THEIR ABLUTIONS: ONE OF THE MANY BATHING- AND WASHING-PLACES IN THE SERAGLIO.



WHERE WOMEN OF THE HAREM KEPT THEIR DRESSES: OLD CHESTS AND COFFERS FORMERLY USED AS WARDROBES—IN A ROOM DECORATED WITH WONDERFUL TILE MOSAICS.



IN THE ONCE STRICTLY GUARDED HAREM OF THE TURKISH SULTANS, NOW OPEN TO THE PUBLIC: AN ORNATELY DECORATED CHAMBER.



FORMERLY PRESERVED IN CLOSE SECLUSION FOR THE SULTAN'S PRIVACY: THE HAREM AT STAMBOUL—AN ENTRANCE FROM THE COURTYARD.

One of the last mysteries of the old régime in Turkey has been unveiled, by the partial opening to the public of the former Harem of the Sultans in the Seraglio, or Old Palace, at Stamboul, now classed as a historic monument and known as the Museum of Top Kapou. For over 400 years the Harem was jealously guarded from the outside world, as the private quarters of the Sultans and their wives, and no hint of the tragic scenes that must often have been enacted within its walls was ever allowed to escape. It was stated recently that, when the work of repair and renovation is completed, the whole of the Harem will eventually be on view. It was originally built, in the sixteenth century, for Suleiman the Magnificent, but many additions were made by later Sultans. The interior comprises a series of reception, dining, bed, and bath rooms, with the library of Sultan Ahmed I. and many smaller rooms and corridors. The finest apartment

is the great reception chamber, 80 ft. long by 50 ft. broad, which was used for marriages and other ceremonies. Here is a dais with a throne, resembling a sofa couch, on which the Sultans sat. This chamber is decorated in eighteenth-century rococo style, with an ornate ceiling, pillars inlaid with mother-of-pearl, and a musicians' gallery, so built that they could not see into the room. The walls of the bed-rooms are lined with exquisite porcelain, and there are many immense beds surmounted by gilded canopies, in Venetian style.

THE F.A. CUP RETURNS TO LONDON: THE ARSENAL'S VICTORY.



HIS FIRST PUBLIC APPEARANCE AT A GREAT OPEN-AIR EVENT SINCE HIS ILLNESS: HIS MAJESTY THE KING SHAKING HANDS WITH THE ARSENAL TEAM AT WEMBLEY STADIUM BEFORE THE CUP FINAL MATCH.



THE ARSENAL WINNING THE FOOTBALL ASSOCIATION CHALLENGE CUP FOR THE FIRST TIME: TURNER, THE HUDDERSFIELD TOWN GOALKEEPER, FALLS WHEN FAILING TO SAVE THE FIRST OF THE ARSENAL'S TWO GOALS.



THE EXTRAORDINARY CROWD THAT GATHERED TO WELCOME THE CUP-WINNERS ON THE MONDAY: THE SCENE OUTSIDE THE ISLINGTON TOWN HALL, WHICH THE PLAYERS VISITED, WITH THE CUP, TO BE RECEIVED BY THE MAYOR AND CORPORATION.



THE TRIUMPH: THE FOOTBALL ASSOCIATION CHALLENGE CUP (WON BY THE ARSENAL) AND THE LONDON COMBINATION CUP (WON BY THE ARSENAL RESERVES) PARADED AT HIGHBURY ON THE MONDAY.



THE WINNERS OF THE F.A. CUP RECEIVED OFFICIALLY BY THE MAYOR AND CORPORATION AT THE ISLINGTON TOWN HALL: THE TEAM (SEATED IN THE CENTRE) IN THE HALL, ON MONDAY, APRIL 28, BEFORE THEIR LEAGUE MATCH AT HIGHBURY.



BOTH INTERESTED IN THE PRESENCE OF THE "GRAF ZEPPELIN": THE DUKE OF YORK AND MR. PHILIP SNOWDEN, THE CHANCELLOR OF THE EXCHEQUER, AT THE CUP FINAL.

The Arsenal beat Huddersfield Town by two goals to nil in the final round of the competition for the Football Association Challenge Cup, which was played in the Wembley Stadium on April 26, in the presence of the King and before a crowd of 92,488 spectators. Thus the Arsenal won the Cup for the first time, and that trophy returned to London after nine years. The occasion was remarkable, not so much for the play, though that was good enough as Cup Finals go, but for the fact that the King attended it, and so made his first public appearance at

a great open-air event since his convalescence. His Majesty received both teams before the game, and, after it, presented the Cup to the captain of the winning team and the medals to the players who had taken part in the match. The occasion was also notable because during the match the "Graf Zeppelin" sailed over the ground and saluted the King, who acknowledged the courtesy. On the Monday, the Arsenal were received at the Islington Town Hall by the Mayor and Corporation, and then went to their Highbury Ground to play Sunderland.

THE COVENT GARDEN OPERA SEASON OPENS: A GREAT "FIRST NIGHT."

PHOTOGRAPHS TAKEN DURING THE ACTUAL PERFORMANCE, BY THE "TIMES."



A SCENE FROM "DIE MEISTERSINGER" PHOTOGRAPHED DURING THE OPENING PERFORMANCE AT COVENT GARDEN: WALTHER (HERR RUDOLPH LAUBENTHAL) SINGING HIS VERSION OF THE PRIZE SONG—(ON DAIS, FROM LEFT TO RIGHT IN FRONT) HANS SACHS (HERR FRIEDRICH SCHORR), POGNER (HERR OTTO HELGERS), AND EVA (MME. LOTTE LEHMANN).

THE opening of the Grand Opera season at Covent Garden is always something more than a musical festival. It is almost a festival of summer, and a sign that we Londoners have at last emerged from our winter sobriety into a time of gaiety and warm weather—a period which, if brief, is nevertheless filled with splendid entertainment. Covent Garden opened its season this year, on April 28, with a brilliant performance of "Die Meistersinger," which, as the liveliest of Wagner's works, is especially suitable for such an inaugural occasion. As a social function the scene in the great auditorium was, as usual, dazzling and animated. Princess Mary, Countess of Harewood, occupied the Royal Box, and every seat in the house had been sold. The artistic side of the production is dealt with by our musical critic on a later page. From every point of view the evening was an immense success, and gave promise of an unusually good season. The above photographs, it may be added, are of particular interest, as they were taken during the actual performance, and with the ordinary theatre lighting, by means of 'a method originated by the "Times" as far back as 1923. The results are exceptionally fine.



PART OF THE BRILLIANT AUDIENCE ON THE OPENING NIGHT OF THE GRAND OPERA SEASON AT COVENT GARDEN, WHEN THE ROYAL BOX WAS OCCUPIED BY PRINCESS MARY, COUNTESS OF HAREWOOD: A SECTION OF THE AUDITORIUM PHOTOGRAPHED (BY THE ORDINARY LIGHT OF THE THEATRE) DURING THE LAST INTERVAL.

THE GREAT EXHIBITION AT ANTWERP.



NOTABLE EVENTS, PAST AND FUTURE.



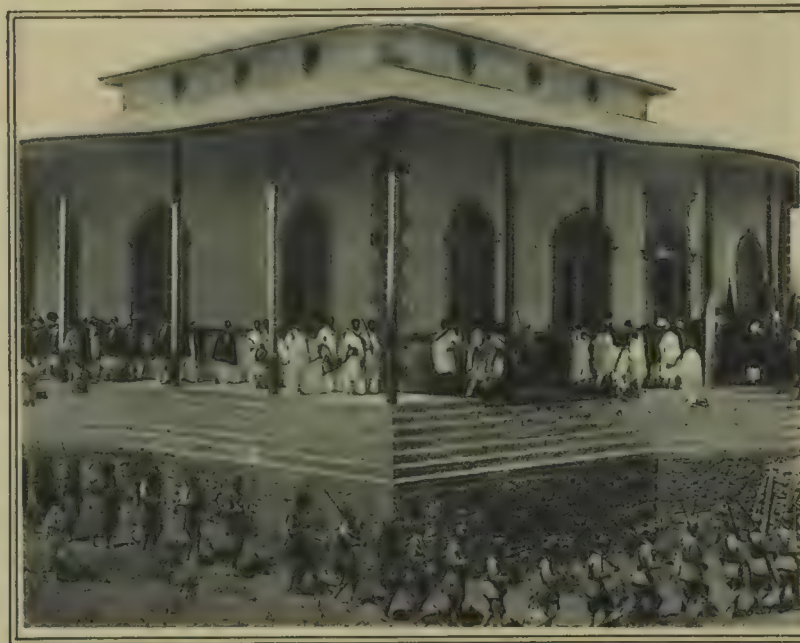
THE BRITISH PAVILION AT THE ANTWERP EXHIBITION: FINE BUILDINGS, DESIGNED BY SIR EDWIN LUTYENS, ON THE BEST SITE, IN A BASTION OF THE OLD FORTIFICATIONS.



A FAMOUS EASTERN BUILDING RECONSTRUCTED NEAR PARIS FOR THE FRENCH COLONIAL EXHIBITION TO BE HELD IN 1931: A REPLICA OF THE TEMPLE AT ANGKOR, IN CAMBODIA.



THE "OLD BELGIUM" SECTION OF THE ANTWERP EXHIBITION RECENTLY OPENED IN THE PRESENCE OF KING ALBERT: A PICTURESQUE GROUP OF HOUSES AND A BRIDGE.



ONE OF THE FIRST PHOTOGRAPHS RECEIVED ILLUSTRATING INCIDENTS DURING THE ABYSSINIAN REBELLION AGAINST THE NEW EMPEROR, RAS TAFARI: THE ROYAL PALACE AT ADDIS ABABA GUARDED BY HIS TROOPS.



WITH EQUESTRIAN STATUES OF THREE BELGIAN KINGS—LEOPOLD I. AND II. AND ALBERT I.: THE MONUMENTAL ARCH WHICH FORMS THE ENTRANCE TO THE ANTWERP EXHIBITION.

The International Maritime and Colonial Exhibition at Antwerp, commemorating the centenary of Belgian independence, was opened on April 26. The King and Queen of the Belgians, with the Duke and Duchess of Brabant, the Count of Flanders, and the Prime Minister, M. Jaspar, arrived by special train and drove in procession to the Exhibition in state coaches. King Albert, in his speech, said that 1930 was doing honour to 1830, and that, if ever a country had benefited from the blessings of independence and liberty, it was certainly Belgium. The British Pavilion houses a Government exhibit organised by the Department of Overseas Trade, illustrating Empire development, navigation, shipbuilding, and aircraft-construction.



CELEBRATING THE ENFRANCHISEMENT OF TURKISH WOMEN: LATIFE BEKIR HANOU, A WOMAN ORATOR, MAKING A SPEECH AT THE ENTRANCE TO THE SUBLIME PORTE IN STAMBOUL.

In preparation for the French Colonial Exhibition of 1931, there has been constructed at Reuilly, near Paris, a replica of the celebrated Temple of Angkor in Cambodia, French Indo-China.—The new Emperor of Abyssinia, Ras Tafari, succeeded as sole ruler on April 2, on the death of the Empress Zauditu, with whom he had shared the throne. On March 31 his troops had defeated a rebel force under her former husband, Ras Gugsa Olie, who was killed in the battle.—On April 11 a great demonstration took place at Stamboul to celebrate the recent granting of the vote to Turkish women. Speeches were made by feminine orators, and a wreath was laid on the monument to the Ghazi, Kemal Pasha.

SIGNORINA MUSSOLINI MARRIED.



ITALY IN THE WORLD'S NEWS.



THE MARRIAGE OF SIGNORINA EDDA MUSSOLINI, DAUGHTER OF IL DUCE, AND COUNT GALEAZZO CIANO: THE NEWLY-WEDDED PAIR AND SIGNOR MUSSOLINI AND HIS WIFE ACKNOWLEDGING GREETINGS.



DURING THE CEREMONY IN THE CHURCH OF SAN GIUSEPPE: COUNT GALEAZZO CIANO AND HIS BRIDE, SIGNORINA MUSSOLINI.



ON THE EVE OF THE WEDDING: SIGNOR MUSSOLINI WITH HIS WIFE AND HIS FAMILY IN THE GARDEN OF THE VILLA TORLONIA—SIGNORINA EDDA MUSSOLINI BY THE SIDE OF HER FATHER.

The wedding of Signorina Edda Mussolini, daughter of Il Duce, and Count Galeazzo Ciano, son of the Minister of Communications, took place in the Church of San Giuseppe, Rome, on April 24. After the ceremony, the newly-married couple went to the tomb of St. Peter and the Altar of the Confession, accompanied by Signor Mussolini. There the whole party, including Il Duce, kissed the foot of the bronze statue of St. Peter. The Guard of Honour outside the church was provided by the Duce's Musketeers. As the bride and bridegroom left San Giuseppe, the young Countess followed local custom by cutting a ribbon that had been stretched across the door of the church by peasants from Predappio, near Forli.



AN ITALIAN CRAFT WHICH HAS ATTAINED A SPEED OF 41.504 KNOTS, AND HAS THUS BEATEN THE RECORD OF THE FRENCH DESTROYER "BISON": THE LIGHT CRUISER "NICOLOSO DA RECCO."



A COLOSSAL STATUE OF A GREAT ITALIAN PATRIOT: THE TITANIC HEAD OF THE "GARIBALDI" FOR QUARTO—THE SCULPTOR STANDING BY IT.



ENCOURAGING MARRIAGE IN ITALY: BRIDES AND GROOMS AMID THE ENTHUSIASTIC CROWD AFTER THE OFFICIALLY-BLESSED WEDDING OF SEVENTY COUPLES IN THE CATHEDRAL AT TRIESTE, AT EASTER.

The "Nicoloso da Recco" broke the speed record for ships of her class on April 5. She is to be the flag-ship of the "Navigatori" Division, and was constructed at the Ancona Shipyard of Messrs. Cantieri Navali Riuniti. The statue of Garibaldi is to be set up at Quarto al Mare, the starting-point of the patriot's expedition of 1860. It is by Michele la Spina, who is eighty-two. Seventy couples were married at the same time in the Cathedral at Trieste, and the occasion was regarded as one resulting from Signor Mussolini's pronouncement, "the future national welfare of Italy depends upon the family circle." Fascist and other leaders attended officially, and the honeymoons of all the couples were franked.

WITH THE "LOCUST FUSILIERS" IN IRAQ AND THE SINAI DESERT: "HOPPER" HOSTS WITH FLYING SCOUTS.



1. THE MOROCCAN LOCUST (*LOCUSTAEURUS MAROCCANUS*) FOUND IN IRAQ, SYRIA, TURKEY, AND PERSIA: A MALE (ABOUT NATURAL SIZE).



2. TYPICAL EGGS OF THE MOROCCAN LOCUST: A PHOTOGRAPH TAKEN IN CONNECTION WITH ANTI-LOCUST OPERATIONS IN IRAQ.



3. SHOWING THE OVIPOSITOR AT THE END OF THE ABDOMEN: AN ADULT FEMALE MOROCCAN LOCUST (SLIGHTLY REDUCED FROM NATURAL SIZE).



4. IN IRAQ: PART OF A 21-MILE-LONG LINE OF DEAD HOPPING LOCUSTS KILLED BY SPREADING POISON BAIT.

former article on the locust menace to Egypt dealt with the campaign against flying swarms . . . but, as was pointed out, there was a later and even more dangerous stage. When the eggs, laid by these swarms throughout the Sinal Desert, have hatched, the young hoppers begin marching and eventually flying in hungry swarms. At present they are still in the marching stage, and are moving about in armies, often two or three miles in breadth, and so long that they continue their march for days on end. They move together with an uncanny intentness, and the only indication of any form of leadership is that each army is always accompanied by a few flying locusts, who rest with them during the night and continue ahead during the day, as if they were aeroplanes reconnoitring. . . . Throughout Sinal the fight continues to try and exterminate these nymphs, which otherwise in a fortnight will be flying in gigantic swarms. The campaign is organised by Miralai C. Jarvis Bey, Governor of Sinal, whose headquarters are at El Arish, and Mr. E. Ballard, of the Plant Protection Section in the Ministry of Agriculture. British and Egyptian officers of the Frontiers Administration and of the Egyptian Army are working feverishly; altogether there are about 1000 men operating in Sinal, besides

camels, motors, and six-wheeler lorries. A thorough knowledge of army tactics is essential, for the locusts have a remarkable mass intelligence, and considerable skill is needed to outflank them, forcing them into the trenches prepared. Once or twice the locusts, by manœuvring and weight of numbers, have succeeded in driving back as much as a mile fifty or sixty men armed with flame-guns. The system of destroying locusts is to dig a line of trench, a mile or two long, in front of the hoppers' apparent line of march. Sheets of tin, about a foot square, are stuck in the sand in a long line leading at right angles

[Continued in Box 3.]



5. ON THE IRAQ "FRONT" DURING AN ANTI-LOCUST CAMPAIGN: HOPPERS FILLING A ZINC-LINED TRENCH.

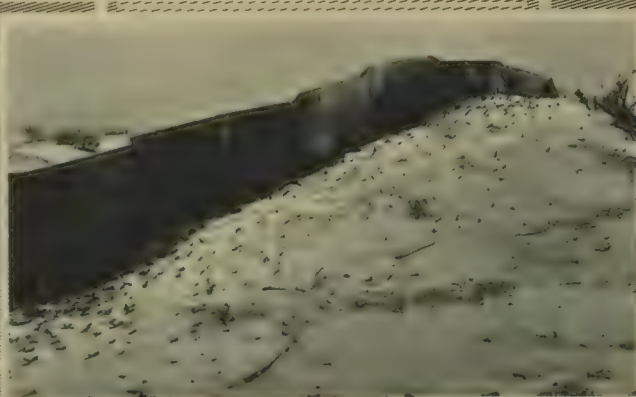
MR. H. G. D. Rooke, until lately Chief Locust Officer in Iraq, in sending us photographs Nos. 1 to 5, writes: "The 'Moroccan Locust' is indigenous to Iraq, Syria, Turkey, and Persia, and, so far as I know, occurs annually in Iraq and Syria. These photographs depict work against the Moroccan locust in Iraq." Soldiers were employed to direct hoppers into zinc-lined trenches. The other photographs (Nos. 6 to 9), showing similar operations in the Sinal Desert, come from Mr. Gordon Waterfield, who described an earlier phase of the operations there in our issue of March 29. Describing the more recent stage of the work here illustrated, he writes: "My

[Continued in Box 2.]

from the trench on each side so as to keep the locusts headed to the trench. They are kept within this enclosure by flame-guns. All day the army marches on and tumbles into the trenches. Every quarter of an hour the 'Locust Fusiliers,' as they are called, burn them out with flame-guns, and there is a holocaust a mile or so in length. Sometimes they advance so rapidly and in such numbers that they overflow the trench and pour over beyond, until there is not sufficient time to dig trenches for them; or the army senses danger ahead and changes its direction. It is impossible to estimate how many tons have so far been killed, but it must have easily reached the thousand figure by now."



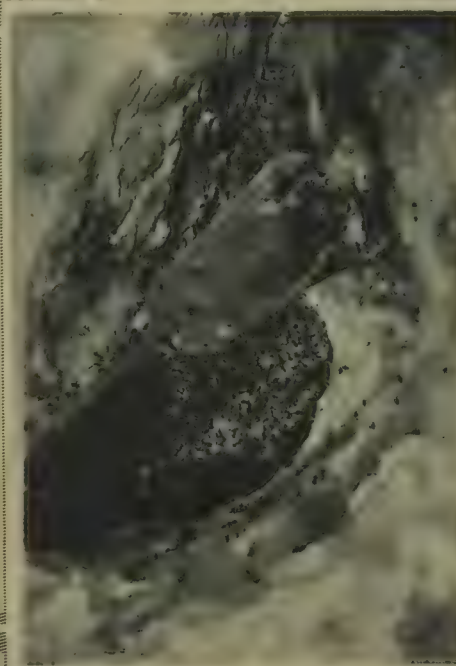
6. WAR ON LOCUSTS IN THE SINAI DESERT: A FLAME-GUN BURNING-UP SWARMS OF LOCUSTS INSIDE A TRENCH.



7. ON THE SINAI "FRONT" DURING RECENT OPERATIONS: LOCUSTS ADVANCING TO A TRENCH GUIDED BY A TIN BARRICADE.

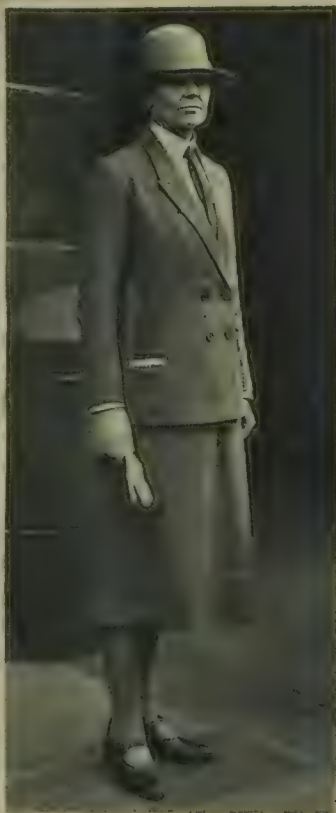


8. FLAMMENWERFER IN ACTION ON THE SINAI "FRONT": FLAME-GUNNERS PLAYING ON A TIN BARRICADE TO KEEP THE LOCUSTS BACK.



9. SHOWING A FLAME-GUN IN ACTION AGAINST LOCUSTS: A TRENCH IN THE SINAI DESERT SEEN FROM ABOVE.

THE CAMERA AS RECORDER: ROYAL EVENTS; PORTRAITS; AND A COLLISION AT SEA.



MISS DOROTHY PETO, OF THE METROPOLITAN WOMEN POLICE. Miss Peto, who is a niece of Sir Basil Peto, has taken up her duties at Scotland Yard as Staff-Officer-in-Charge of the Women Police. She is making a detailed examination of the work performed by that branch of the Metropolitan Police Service. Among "reforms" may be a change in the women's uniforms.



THE ARRIVAL OF THE PRINCE OF WALES ON HIS PRIVATE LANDING-GROUND IN WINDSOR GREAT PARK AT THE END OF HIS HUNTING TRIP: THE WESTLAND WAPITI, OF THE R.A.F., WITH HIS ROYAL HIGHNESS ABOARD, AT THE CONCLUSION OF THE FLIGHT. Soon after his arrival at Marseilles on April 25, the Prince of Wales boarded a Westland Wapiti, piloted by Squadron-Leader Don, and began his flight to his private landing-ground near his country home, Fort Belvedere, in Windsor Great Park. A halt was made near Lyons for refuelling, and another was made at the Le Bourget Aerodrome, where his Royal Highness had luncheon. The journey was one of 615 miles. At his landing-ground the Prince was met by Prince George and a few of his friends. Soon afterwards he drove to the fishing cottage at Virginia Water, where the King and Queen were waiting to greet him.



THE PRINCE OF WALES ADJUSTING HIS PARACHUTE, IN FRANCE. The Prince of Wales is here seen adjusting his parachute at Marseilles before boarding the aeroplane in which he flew to his private landing-ground in Windsor Great Park. The journey was made in six hours, ten minutes, flying time, and it was broken near Lyons and at the Le Bourget Aerodrome, Paris.



DR. ALBERT VON LE COQ. The distinguished German explorer and archaeologist. Died on April 24, at the age of sixty-nine. Best known for his expeditions in Turkestan in 1904 and 1905, during which there were found Buddhist wall paintings and writings which link Hellenism, Persia, India, and China. In 1906 he saved Capt. J. D. Sherer at great personal risk.



THE HON. CHARLOTTE KNOLLYS. For many years the devoted friend, companion, and secretary of Queen Alexandra. Died in London, on April 24, at the age of ninety-five. Daughter of General the Rt. Hon. Sir William Knollys, Treasurer and Comptroller of the Household of the Prince of Wales (King Edward), and sister of the late Viscount Knollys, private secretary to King Edward and King George.



MR. ALFRED KINGSLEY LAWRENCE, A.R.A. The well-known painter who is one of the two new A.R.A.'s. He is only thirty-six. In 1923, he was awarded a Prix de Rome Scholarship. His chief works—all of them mural paintings—are "Sir Walter Raleigh Taking Leave of Queen Elizabeth," in St. Stephen's Hall, Westminster; "Building the Pons Aelii," at Newcastle-on-Tyne; and "The Altruists," in the Wembley Apse, 1924.



SIR EDWIN COOPER, A.R.A., F.R.I.B.A. The distinguished architect who is one of the two new A.R.A.'s. Born, October, 1873. Architect of the new Lloyd's; the offices of the Port of London Authority; the Star and Garter War Memorial, at Richmond; the extension of Gray's Inn Library; the Bio-Chemical Schools at Cambridge; the Royal Mail Building, in Leadenhall Street. Hon. Member, Lloyd's.

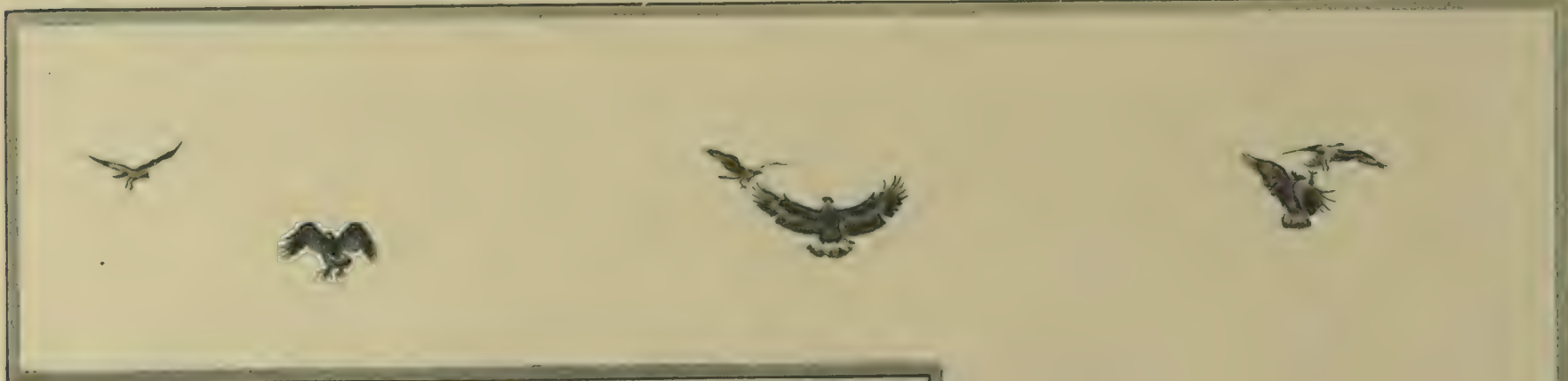


PRINCESS ELIZABETH RIDING HER SHETLAND PONY AT WINDSOR CASTLE: A LONG-DISTANCE SNAPSHOT OF HER ROYAL HIGHNESS ON THE PONY GIVEN TO HER BY THE KING ON HER BIRTHDAY ON APRIL 21. Princess Elizabeth, who was born on April 21, 1926, celebrated her birthday at Windsor this year. Her grandfather, the King, gave her a Shetland pony, and she has been busy taking riding lessons, some, at all events, in the presence of his Majesty. The other day she rode in Windsor Great Park, and met the King, who was also riding.



THE COLLISION BETWEEN THE GREAT GERMAN LINER "BREMEN" AND A BRITISH TANKER: THE HOLE IN THE "BRITISH GRENADEER"—A MAN STANDING IN IT TO SHOW ITS SIZE. The "Bremen" was in collision with the 6898-ton oil-tanker "British Grenadier" during a dense fog off Dungeness on April 24. The German liner showed little sign of the impact, but the tanker was badly holed forward of amidships, and her bridge was carried away, though she managed to get into Deal under her own power, with oil pouring out.

AN EAGLE REACTING TO AN OSPREY'S ATTACK: SLOW-MOTION RECORDS.



1. "MR. RAMSHAW," THE EAGLE, PREPARES TO DEFEND HIMSELF AGAINST THE OSPREY AS IT FLASHES TOWARDS HIM, ITS LEGS THRUST FORWARD FOR THE ATTACK; 2. THE EAGLE, WINGS OUTSTRETCHED, THROWS HIMSELF ON HIS BACK (TO ASSUME A DEFENSIVE ATTITUDE) AS THE OSPREY TRIES TO POUNCE; 3. TURNED OVER, THE EAGLE, HIS TALONS OPENED WIDE, SEEKS TO CLUTCH HIS OPPONENT, WHO DODGES. (LEFT TO RIGHT.)



"MR. RAMSHAW," THE EAGLE, WHO WAS FREED ON GARDINER'S ISLAND IN ORDER THAT HIS REACTIONS TO THE ATTACKS OF THE NATIVE OSPREYS MIGHT BE RECORDED.

4. "MR. RAMSHAW," THE TAME EAGLE, REGISTERS A "MISS," CLOSING HIS TALONS JUST AS THE WILD OSPREY CONTRIVES TO ESCAPE, THE FLEEING BIRD'S FEET ASSUMING THE NORMAL FLYING POSITION—SLOPING BACK BENEATH THE TAIL.

5. THE CONTEST CONTINUING, THE EAGLE, STILL VERY MUCH CONCERNED WITH OUTMANŒUVRING HIS DOUGHTY AND VERY EAGER OPPONENT, BEGINS A SIDEWAYS MOVEMENT WITH THE OBJECT OF REGAINING HIS NATURAL POSITION IN THE AIR, AND HAS HIS FEET TIGHTLY CLOSED IN CONSEQUENCE.



A NATIVE OSPREY OF GARDINER'S ISLAND, A BIRD AKIN TO THE ONE SEEN IN CONFLICT WITH THE EAGLE IN THE SLOW-MOTION RECORDS HERE REPRODUCED.

6. THE OSPREY, WITH THE IMPETUS IT HAS GAINED BY "STOOPING" FROM A HEIGHT, PREPARES TO SWING UPWARDS ON OUTSTRETCHED AND ALMOST MOTIONLESS WINGS, WHILE THE EAGLE, STILL MUCH CONCERNED WITH "SAFETY-FIRST" FLYING, CONTINUES HIS TURNING MOVEMENT WITH RAPID WING-BEATS.

7. AS THE OSPREY DISAPPEARS FROM THE PICTURE ON ITS RAPID JOURNEY SKYWARD—ALREADY, PERHAPS, MEDITATING ANOTHER AND MORE SUCCESSFUL ONSLAUGHT—"MR. RAMSHAW," THE WISE EAGLE, ALMOST COMPLETES HIS "LOOPING" MOVEMENT AND, DOUBTLESS, GAINS IN SERENITY!

8. THE EAGLE, ONCE MORE RIGHT WAY UP AND WITH THE ENEMY OSPREY OUT OF REACH, IS NOW READY TO MAKE PREPARATIONS AGAINST A FURTHER ATTACK SHOULD HIS ADVERSARY, HAVING RUN AWAY, DECIDE TO RETURN AND FIGHT ANOTHER DAY—HAVING WON EXPERIENCE, IF NOT WISDOM.

IN the remarkable film "Sea-Hawks," now being exhibited with great success by Captain C. W. R. Knight, at the Regent Street Polytechnic, one of the most interesting features is the slow-motion cinematograph record which shows an osprey attacking an eagle and the latter's manoeuvres before and during the onslaught. The eagle in question is Captain Knight's trained golden eagle, which rejoices in the name of "Mr. Ramshaw." This bird was taken across the Atlantic by his master, and flown loose on Gardiner's Island, a "sanctuary" off Long Island, New York, in order that photographs might be taken to illustrate his reactions to attacks by the native ospreys, who are monarchs of all they survey in the neighbourhood of their particular domain.



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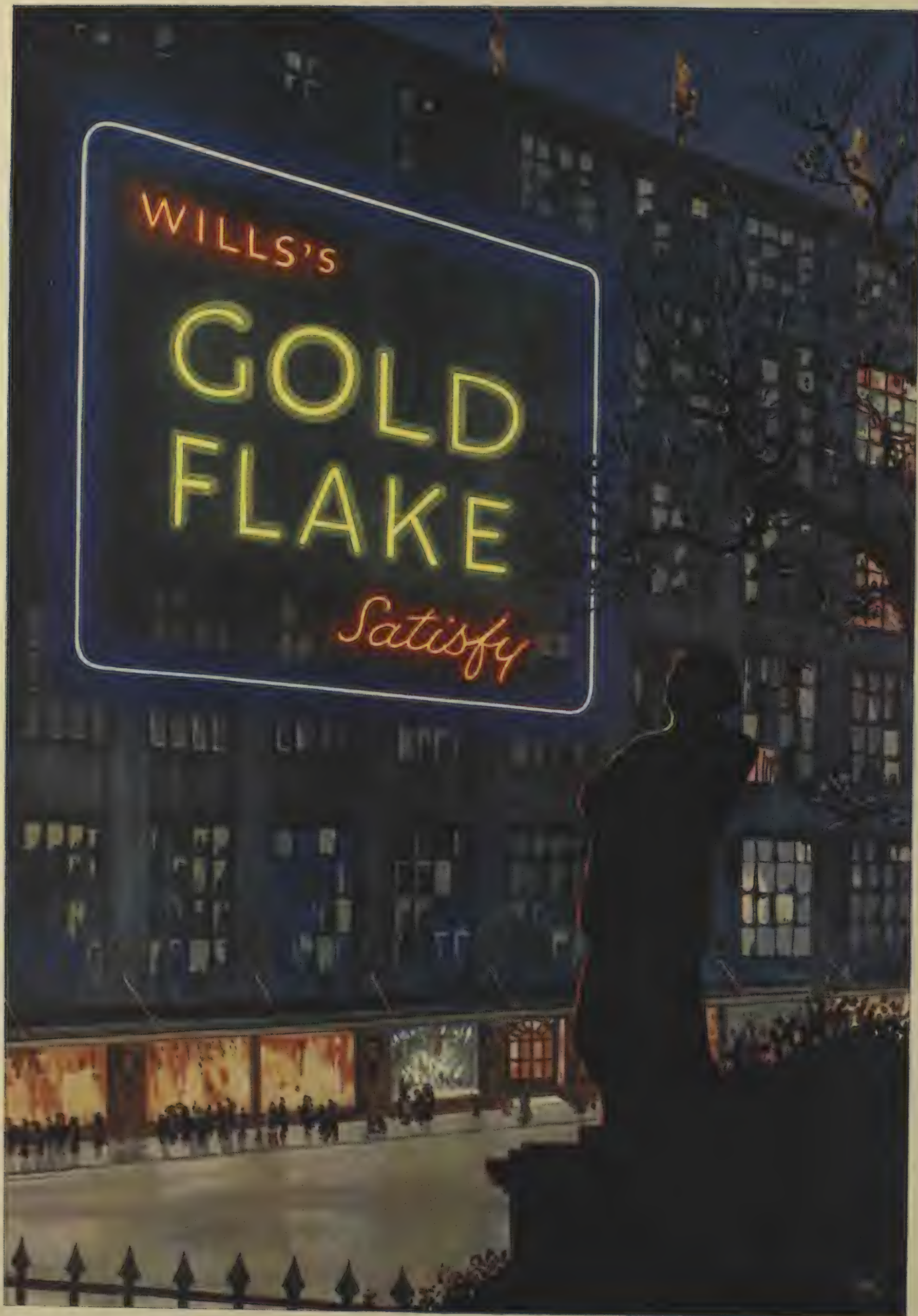


"White Label"

ALSO

THE DE LUXE WHISKY-

'VICTORIA VAT'



JUGOSLAV SCULPTURE

IN THE SPECIAL EXHIBITION

AT THE NATIONAL GALLERY, MILLBANK.



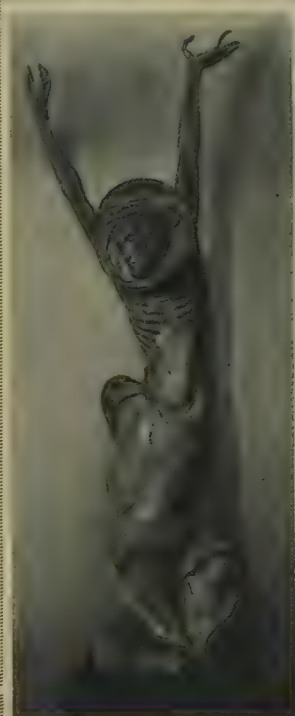
"HEAD OF A GIRL."
By Toma Rosandic. (Marble.)



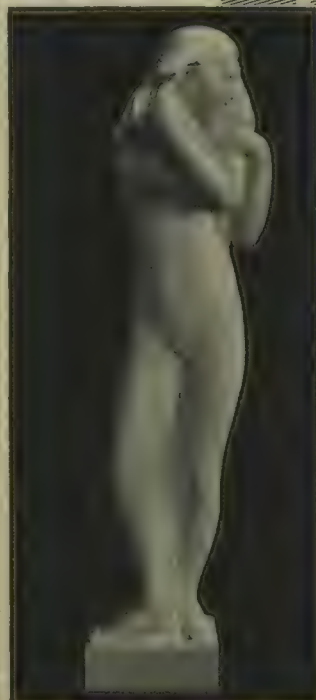
"MICHELANGELO."
By Ivan Mestrovic. (Bronze.)



"DON QUIXOTE."
By Pera Palavicini. (Dalmatian Stone.)



"THE CHRIST."
By Tone Kralj. (Wood.)



"STUDY OF A GIRL."
By Frano Krsinic. (Stone.)



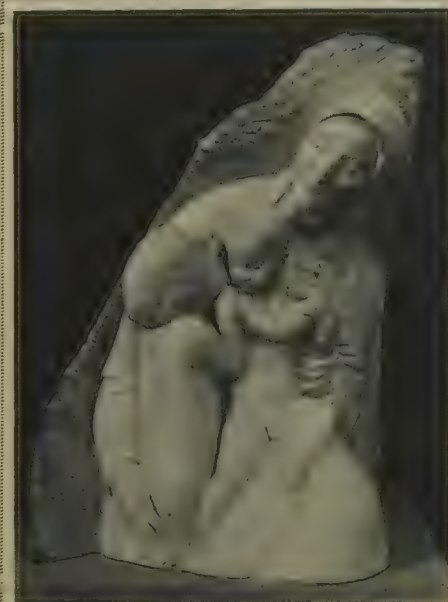
"THE ANGEL."
By Ivan Mestrovic. (Wooden Panel.)



"MADONNA AND CHILD."
By Ivan Mestrovic. (Wood.)



"FIGURE OF A GIRL."
By Toma Rosandic. (Walnut.)



"MOTHER AND CHILDREN."
By Ivan Mestrovic. (Marble.)



"TWO WORKERS."
By Tine Kos. (Terracotta.)



"FRAGRANCE."
By Pera Palavicini. (Dalmatian Stone.)

There is in being at the National Gallery, Millbank (the Tate), a particularly interesting Exhibition of Yugoslav Sculpture and Painting which will remain open until May 31. It is under the auspices of the Yugoslav Society of Great Britain and the Friends of Great Britain in Yugoslavia, and it is so arranged as to prove that Mestrovic, genius as he is, is not the sole representative of his country's art—a thing it is very well to remember, for, as the "Survey of Yugoslav

Art" in the catalogue points out, "to most people in Britain Yugoslav art begins and ends with Ivan Mestrovic, whose exhibition at the Victoria and Albert Museum in 1915 at once aroused the liveliest interest." There was a corrective in 1918, when Mestrovic's work was shown with works by the Dalmatian sculptor Toma Rosandic and the Croatian painter Frano Racki, and there have been others; but the present exhibition is the most representative ever held in Western Europe.

"HE - WHO - MUST - BE - OBEYED."

BEING AN APPRECIATION OF
"KITCHENER." By BRIGADIER-GENERAL C. R. BALLARD.*

(PUBLISHED BY FABER AND FABER.)

WE have become so accustomed to personal and introspective biographies that it requires an effort to adjust the mind to a life in which external facts take precedence of psychological speculations, and in which the man's work counts for more than the man himself. General Ballard's "Kitchener" is such a biography. Written by a soldier, it has the military virtues of discipline, clarity, directness, brevity. It is conceived like a campaign, with an eye to economy of means, and a determination to reach the objective with the least possible delay. If the biographer considers that some peculiarity in his subject's character has been instrumental in moulding events, he draws attention to it; otherwise, he leaves it in the mystery which has always enveloped Kitchener's name. "Heaven knows what he was dreaming about!" he once observes. assuredly Ludwig would have been able to tell us.

Lord Kitchener is certainly not a subject for biography in the manner of Emil Ludwig. His career does not lend itself to emotional or picturesque treatment. He was taciturn and imperious; but there was nothing theatrical about him. Even the crises of his life—his quarrel with Lord Curzon in India, his interview with Sir John French in Paris—were conducted with so little outward display of feeling that only those acquainted with the issues at stake could have realised their gravity. Perhaps the most sensational of the personal details recorded by Brigadier-General Ballard of Lord Kitchener is when he left the ball at Viceregal Lodge without saying good-bye to his hostess.

However, certain traits that always marked his character and helped to shape his career, determining especially the scope and limitations of his influence, General Ballard does dwell upon. From the time he was a subaltern, Kitchener had little sympathy with the lighter and more frivolous side of a soldier's life.

"He could not unbend. If he cared anything for personal popularity, he certainly never stooped to court it. To him a regiment consisted of so many officers and men who ought to come up to certain standards. Even the best earned only mild approval. The worst provoked no violent language, but a burst of hot rage would have been less awful than his calm anger. Prowess in sport weighed nothing in the scale against a slack day's work or a big sick list, which was his chief abomination. Though cricket and regimental games were to be encouraged, it was only because they were good for the health of the men. He was fairly liberal about leave, but again only because it would benefit an officer to get away for some months of the hot weather; he took no interest in the subaltern's enjoyment of London town, and, having no interest, he would not feign any. It was a pity, for Kitchener and the British subaltern might have learnt a good deal from each other; but between them there lay a great gulf which was very rarely crossed."

He was a man of untiring energy. During the six years that he was in India he covered 65,000 miles on tour; but, with all this travelling, he never got into personal touch with his troops, nor they with him. When he made a visit he gave little warning, and did not expect to be treated with ceremony: "it was rather like the visitation of an accountant who comes to audit ledgers." General Ballard thinks that "he was too economical of his time . . . it left the impression that he reduced everything to the common denomination of technical efficiency and had no interests out of school." The captain of a regimental eleven complained that "he talked about cricket as if it were a patent medicine to be taken twice weekly for the benefit of our souls and bodies." Lord Minto maintained that his "inner tastes were much more artistic than military." He was fond of gardening and he had a passion for Oriental china. Though he never shirked it, the burden of responsibility irked him: he felt more at ease when he could get away from it and "let himself go in an atmosphere of art." General Ballard emphatically declares that,

contrary to the general belief, Kitchener was not a good organiser. He could not work with other people: "he discouraged advice and avoided discussion"; all his most successful enterprises, the Sudan campaign, the Peace with the Boers, the reforms in India, and the New Armies, were conceived and carried out by him alone. If his plans were forestalled and taken up by others, as was the case with Conscription, he lost interest in them. He relied upon himself to get things done—upon his own force of will and driving power. He triumphed over difficulties by ignoring them. He believed that if his subordinates were pressed hard enough they could perform impossibilities, and events often proved that he was right. Although his ruthlessness has been much exaggerated, there was a strain of Oriental despotism in his character. The atmosphere of secrecy and reserve in which he moved made a strong appeal—almost a hypnotic appeal—to the popular imagination. Kitchener was aware of this, and, whether consciously or

but the blame, says General Ballard, "must be cast not on the heroes of the Desert Column, but on the indecision of Downing Street."

In 1885 the Mahdi died, bequeathing his power to Abdullah, one of his four Khalifas. While Abdullah grew more and more troublesome, Kitchener was busy reorganising the Egyptian Army. The campaign which culminated in the battles of the Atbara (the first in which Kitchener held supreme command) and Omdurman, was a deliberate affair that took two years, from 1896 to 1898, to execute. "It provides," says General Ballard, "the best example of organisation which has ever been seen in the British Army." No victory can ever have been more decisive than that of Omdurman. The British casualties amounted to only 500; the Khalifa lost 10,000 men and 5000 prisoners. His power was broken for ever. Kitchener returned to England in 1898 covered in glory, was given a peerage, and made Governor-General of the Sudan, a position where

"everything depended on his will," where "his enthusiasm was not hampered by the trammels of divided authority." But he only enjoyed his administrative freedom a year before being called in to clear up "the tangled mess" in South Africa.

After the battle of Paardeberg had been won by tactics criticised as unorthodox, Kitchener succeeded Lord Roberts as Commander-in-Chief in South Africa, a position he held till peace was signed in Pretoria in 1902. The blockhouse system which brought the war to an end, though it was sure, was slow, and involved many disagreeable features. Kitchener met Botha in February 1901, and would gladly have reached an agreement; he did not approve of the "vindictive terms" insisted upon by Lord Milner. The Boers, he knew, could not accept terms injurious to their self-respect. It was largely thanks to his tact and diplomacy that the final solution was reached.

He emerged from the African phase with a tremendous increase of prestige. His experience in India was perhaps less fortunate. In Lord Curzon he encountered a man no less autocratic, and in some ways much abler, than himself: his plans for army reform were hampered by the necessity of consulting with the Viceroy's representative—the "Military Member." Kitchener could not brook divided control. The question was ultimately solved by the Cabinet by a compromise that gave no satisfaction to either of the

disputants. But the arrival of Lord Minto as Viceroy in 1905—"Lord Minto had no preconceived ideas about India or about reform"—closed the breach between the civil and military authorities.

Kitchener left India in 1909 and was created Field-Marshal. He spent the next five years partly in travel, partly as his Majesty's Agent and Consul-General in Egypt. In August 1914 he was made Secretary of State for War.

General Ballard's account of Lord Kitchener's activities in the Great War is too careful and detailed to be summarised here. Almost every page brings the biographer on to controversial ground. And he never shirks stating his opinion. Kitchener was mistaken, he thinks, when, lured by the fatal word "demonstration," he agreed to the Gallipoli Expedition; mistaken in 1915 when he stood aloof from the agitation for compulsory military service. He did not learn until too late that "Staff-work, in the fullest sense of the word, was indispensable for the conduct of the World War." But he was right in his dispute with G.H.Q. after the retreat from Mons; and the charge that he neglected munitions was brought against him unfairly. Above all, he was supremely right in his estimate of the scope and duration of the war. His day was not over, he was cut off in the prime of his usefulness when the Hampshire (not, it appears, through any triumph of German espionage) went down. Whether he would have been able to stiffen the Russian resistance is doubtful. "What remains certain is that once again in England's history the hour had found the man, and that by his foresight and iron patience he had saved his country from the greatest danger she has ever known."

L. P. H.



THE NAVAL TREATY OF LONDON: SIGNATURES AND SEALS ON THE HISTORIC DOCUMENT SIGNED AT ST. JAMES'S PALACE ON APRIL 22, 1930.

It will be noted that the first signature is that of Mr. Stimson, his country (America) being the first in alphabetical order of the Powers concerned. Mr. Ramsay MacDonald's signature can be seen on the right—the fifth down. After the ceremony, the gold pen used was presented to the Prime Minister, M. Briand acting as spokesman.

not, made capital out of it in recruiting the New Army. No one who remembers the war can forget the face which stared down from the posters with such compelling force that the legend "Kitchener Wants You" seemed a command that could not be evaded.

General Ballard's book falls naturally into four parts, corresponding to the four chief stages of Kitchener's career—Egypt, South Africa, India, the War Office. These he examines historically, giving in each case a sketch of the events that led up to them, relating them to the development of the British Empire, showing the decisive part played by Kitchener, without laying undue emphasis on it. The sketches are models of historical exposition. General Ballard has a remarkably clear mind, a commendable fairness of judgment, and a gift for brief, lucid narrative.

It was in Egypt that Kitchener made his name as a soldier, and won his nickname, "He-who-must-be-obeyed." He went there in 1883, at the invitation of Sir Evelyn Wood, shortly after the battle of Tel-el-Kebir. He had been four years completing a survey of Cyprus, and he left with reluctance, for the Sirdar's offer did not seem a brilliant one. He was to be second-in-command of the cavalry; raw, untrained troops that probably would not take part in the fighting, should there be any. For a year nothing was heard of him. The tragedy of Gordon brought him into prominence. Gordon held out in Khartoum for 317 days: the detachment that should have relieved him arrived two days too late. "Never was a garrison so nearly rescued," wrote Kitchener in his report; "never was a commander so sincerely lamented." By the light of better informed opinion, the detachment may be thought to have arrived not two days, but two months, too late;

* "Kitchener." By Brigadier-General C. R. Ballard, C.B., C.M.G. With seventeen Maps. (Faber and Faber; 18s. net.)

OLD MASTERS UNDER THE HAMMER: NOTABLE "LOTS" FROM FORTHCOMING SALES.



"A WINTER SCENE."—BY ISAAC VAN OSTADE.
(Signed, and Dated 16—.)



"MILKING-TIME."—BY JAN VAN GOYEN.
(Monogrammed, and Dated 1642.)



"PORTRAIT OF SIR THOMAS RUMBOLD."—BY SIR JOSHUA REYNOLDS,
P.R.A. (Painted in 1788.)

"SKETCH OF
MRS.
ROBINSON
(PERDITA)."—
BY SIR
JOSHUA
REYNOLDS,
P.R.A.

"This picture was bought by Edmund Ludlow from Sir Joshua Reynolds, and bequeathed by him to General John Ludlow, in whose lifetime it hung at Yotes Court, Mere-worth. Exhibited at the Burlington Fine Arts Club, 1925."



"PORTRAIT OF SARAH HUSSEY DELAVAL."—
BY SIR THOMAS LAWRENCE, P.R.A.



"ROME."—
BY ANTONIO
CANALE
(CANALETTO).

"View of the Tiber crossed by the Ponte San Angelo, with the Castle of San Angelo on the right and the Church of Saint Peter on the left."

The Van Ostade and the Van Goyen are included in the sale of the Carrington heirloom pictures which are to be auctioned at Christie's on May 9. The former is 42½ inches by 64 inches; the latter is on a panel, 23 inches by 31 inches. The other pictures reproduced are from the sale of works by Old Masters which is to be held at Sotheby's on May 14. The following notes concern these: The Reynolds portrait of Sir Thomas Rumbold, first Baronet, of Woodhall, Watton, Herts, is on canvas, 49 inches by 39 inches. Sir Thomas, who was born in 1736 and died in 1791, had a distinguished career in India, and was thrice an M.P. The sketch of Mrs. Robinson is on canvas, and is 35 inches by 28 inches. The portrait of Sarah Hussey Delaval (born 1795, died 1825) is on canvas, 29½ inches by 24½ inches. The Canaletto is on canvas, and is 34 inches by 58 inches.

A PAGE FOR COLLECTORS: SEVENTEENTH- AND EIGHTEENTH-CENTURY ENGLISH CARVED FRAMES.

By FRANK DAVIS.



TWO previous articles on picture-frames (March 22 and 29) seem to have interested a great number of people. I am encouraged, therefore, to attempt a third, and this time have chosen various examples which do not show the strongly-marked

is shown by another entry in the diary, that of April 30, 1669: "Thence (from "Lilly's the varnisher") to the frame-maker, one Norris, in Long Acre, who showed me several forms of frames... which was pretty, in little bits of mouldings to choose by."

Had Sir Godfrey chosen a frame himself for his portrait of the Professor of Geometry, it would doubtless have been similar to Fig. 2 A, the type still known in the business as the "Kneller"

frame, as Fig. 2 B is known as the "Lely." It will be seen that these two famous types are very similar, the most obvious difference being the plain panel in the "Lely." Both are found in silver-gilt—a characteristic of nearly all late seventeenth-century frames noted in my previous article. Fig. 2 C is an example of about 1720, with a reversed acanthus-leaf decoration.

It is not possible to make a pretty list of dates like those of the Kings of England and say a certain type of frame came into fashion in 1700 and is seen no more in 1735. There are almost infinite variations of a single pattern throughout a very long period. I illustrated an early Carlo Maratti frame on March 22: here are two others.

Fig. 3 C is referred to in the trade as a "semi-Carlo"; it dates from about 1790. Fig. 1 B is of about the same period, but as pure in type as those of nearly a century earlier. It will be noticed that the "semi-Carlo" omits the leaf decoration in the centre, and is altogether more austere. The pure Carlo is a favourite frame among nearly all eighteenth-century portrait-painters.



FIG. 1. (A) A FRAME OF A TYPE MUCH USED FOR SPORTING PICTURES OF ABOUT THE YEAR 1780; (B) A "CARLO MARATTI," FOR COMPARISON WITH FIG. 3 (C); (C) A "RAKING NULL" PATTERN WHICH SHOULD BE COMPARED WITH FIG. 3 (A).

characteristics of the other two selections, but are none the less typical of their period. Here is a letter from Sir Godfrey Kneller to Samuel Pepys, by whom the artist had been commissioned to paint the portrait of Dr. John Wallis, Savilian Professor of Geometry, for presentation to the University of Oxford—

"I understand you have a frame making for that picture, which I desire to see put on at my house, and all packed together in a case safe: for I intend to place it, and look that no damage may appear: and I will when you please send the porters for to fetch it, and varnish it before it goes and finish all to the utmost of my skill." It looks as if the artist had not, in this case, been allowed to choose his own design, but it does show very plainly the importance he attached to a suitable frame. One would imagine that Kneller was emphatically of the opinion that the frame should be made for the picture, and not as part of the wall decoration. An architect such as Kent, about whom I wrote last week, or the far more capable brothers Adam, would naturally think of picture-frames in terms of interior decoration. They and those who are of a like mind have every justification for this attitude, provided it is agreed beforehand that the picture itself is to be a mere incidental to an architectural scheme; but, once a painting is accepted as a self-sufficient work of art, its frame must obviously be chosen to harmonise with it rather than with its surroundings. The fairly early use of fixed panelling as a frame is well illustrated by a note of Pepys: "Joiners busy putting up a chimney-piece in the dining-room, which pleases me well, only the frame for a picture they have made so massy and heavy that I cannot tell what to do with it." The diarist would perhaps have been wiser had he consulted the painter of the picture before letting loose the carpenters. That the frame-making business was already established in the seventeenth century on very much the same lines as it is now



FIG. 2. (A) A "KNELLER," THE TYPE OF FRAME SIR GODFREY MIGHT HAVE CHOSEN FOR HIS PORTRAIT OF DR. JOHN WALLIS; (B) A "LELY"; (C) AN EXAMPLE DATING FROM ABOUT 1720.



FIG. 3. (A) A "RAKING NULL" PATTERN DATING FROM ABOUT 1750, AND FOR COMPARISON WITH FIG. 1 (C); (B) A RUNNING PATTERN, WITH SHELL CORNERS, DATING FROM ABOUT 1700; (C) A "SEMI-CARLO" DATING FROM ABOUT 1790, AND FOR COMPARISON WITH FIG. 1 (B).

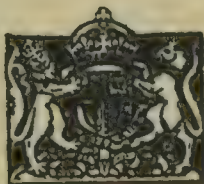
All Photographs by Courtesy of Mr. H. J. Spiller.

The student of philology will perhaps note with interest the traditional frame-maker's term for the pattern of Fig. 3 A. A silversmith would, I think, call this "gadrooming"; the frame-maker knows it as a "raking null." The design is not uncommon, in various combinations. This particular example is from about 1750. Fig. 1 C, of approximately the same date, is a much simpler "raking null" pattern, and bears much the same relation to the more elaborate example as the "semi-Carlo" to the pure "Carlo Maratti."

Fig. 3 B is a popular type of about 1700—a running pattern with shell corners. A similar design often has rosettes instead of shells. A variation of this design is a simple running pattern without corners. Finally, there is Fig. 1 A, a simple frame—rather similar to the typical Romney frame—which is found, for some reason, mainly on sporting pictures of about 1780.

This list, together with those previously published, will be found to cover practically the whole period of English frame-making—that is, of frame-making by frame-makers, and not by carpenters and enthusiastic amateurs. I have omitted, of set purpose, the so-called "Lawrence" type of about 1820—its taste is too appalling—and, in an article confined to English workmanship, the rare so-called Tudor type of black frame, with the panel on which the picture is painted as part of it, not because this is of no interest, but because it is quite definitely Flemish.

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ON THE WORLD'S WONDER RIVER: THE AMAZON.

THERE is no cruise on which one can experience such a continuation of thrills as that obtained by a voyage upon the Amazon, that mighty, mysterious river in Brazil. Rising in the Andes, in Peru, it flows right across the South American continent for a distance of 4700 miles. It is by far the longest river known, easily eclipsing in the matter of length the Mississippi or the Nile. But its fascination does not lie in its great length, but in the dense primeval forests that line its banks, the wild life found in them, and its innumerable islands, lagoons, and swamps.

The great forests are peopled by semi-civilised tribes who to-day resort to the blow-pipe and the spear in pursuit of their quarry. The forest is the home also of many strange beasts, as well as uncanny insects, beautiful butterflies, and birds of the gayest plumage. The waters are alive with an extraordinary variety of fish—species that

cannot boast more than 250 species! A dweller on the Amazon can indulge in a fish diet every day for



A TOUCAN: A FINE SPECIMEN OF THE STRANGE TROPICAL BIRDS WHICH ARE TO BE SEEN BY THOSE CRUISING THE AMAZON.

a couple of years without tasting the same fish twice!

The comfortable 7000-ton steamers of the Booth Line enter the river by way of Pará, with its palms, red roofs, and white-walled houses. It is not situated on the Amazon proper, but lies on the right bank of the stream of that name. Although only some eighty-two miles south of the Equator, it is a healthy tropical city, with its cathedral, public buildings, a good European hotel, electric trams, and morning and afternoon journals.

Beyond Pará, for over a hundred miles the way lies along deep, narrow, winding water-lanes between large and small islands clothed to the water's edge in tropical vegetation. So narrow is the channel in places that the sides of the boat are swept by the branches of the overhanging trees. Steaming into the main channel one is amazed to learn that it is almost as wide as the English Channel at Dover. But it is so crowded with

islands that the immense width of the stream is not realised. Here and there the wall of green edging the river is broken by quaint settlements and the crude dwellings of the natives built on tall piles. All kinds of craft are passed, from small native dug-outs to the latest type of cargo-steamer. The floating islands are a weird feature. In the upper reaches of the river, portions of the land, half an acre or so in extent, become detached from the bank and float on the current. Thus an island with trees and jungle-growth will often sail quietly past.

The voyage continues with new wonders at almost every turn until Manáos is reached, standing on the left bank of the Rio Negro. Imagine a modern, up-to-date city, with magnificent public buildings and boasting of every convenience, dumped down on the very edge of the primeval forest. No railways or roads lead out of Manáos. The river is the only highway to and from the outside world. It is encircled by unexplored forests at least a thousand miles broad in every direction. In these dense forests dwell many quaint Indian tribes, ranging in degrees



A THOUSAND MILES UP THE AMAZON: A VIEW OF MANAOS, ON THE BANK OF THE RIO NEGRO.

are found nowhere else. It may be said, without fear of exaggeration, that there are 3000 different kinds of fish in the Amazon and its tributaries. In one little lake in the neighbourhood of Manáos, for instance, there are known to exist 1500 distinct species; yet all the rivers of Europe combined



THE TYPE OF CRAFT USED BY THE AMAZONIAN NATIVES: A COVERED CANOE.

of development all the way from the most primitive savages to a civilisation that almost equals that of the ancient Incas. Physically, many of the Indians are well made, and in some cases their skins are almost white. Truly, the voyager upon the Amazon finds much to interest him!

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THE CHRONICLE OF THE CAR.

By H. THORNTON RUTTER.

SMALL six-cylinder models are rapidly being showered on the motoring public this year. First we had the new 12-h.p. Armstrong-Siddeley, with its side-valve engine; then the new 12-h.p. six-cylinder Wolseley; while the six-cylinder Riley and the other "light" sixes exhibited at spring motor shows gave practical evidence of the wide choice now given to the public in multi-cylinder designs. I hate to throw any cold water on progress, but I am debating in my mind whether there will not be a throw-back to "fours" instead of "sixes" in the small-car classes. We all know and appreciate the smooth running of "sixes," but, to be candid, it is no easy task to design the induction-system to give an even mixture-distribution to all the cylinders. It took automobile engineers quite a long time to perfect this for small "fours." It was the same with overhead valves. They were all the rage in design a year or two back, but now quite a number of makers have reverted to side-by-side engines for their latest models. Examples to hand are the new 10-30-h.p. Fiat, the Standard, the Peugeot, the A.J.S., and the small six-cylinder Armstrong-Siddeley.

It is quite true that the Morris Minor and the Singer Junior have made real successful jobs of their overhead camshaft valve systems, and also the Riley "Nine," with its push-rod overhead valves with two

camshafts, one on each side of the crankcase. But I do not think, outside of these and the new Wolseley, that we shall see other than side-valves used on any more small cars for some time. It is always a dangerous thing to attempt to prophesy, but the trend of motor design to-day is to make matters easy for the non-mechanical owner. There-

fore one notices that more attention is being paid to automatic and easy changing gear-boxes. Already the Wilson epicyclic gear is now fitted on the 15-h.p. Armstrong-Siddeley, in which the driver has only to set the desired gear by moving a pointer on the steering-wheel and operating the clutch-pedal to change automatically and silently to the desired ratio without further trouble.

Cheap Production Compulsory To-day.


Cost of production is the main factor in motor-car design to-day. Consequently, nothing can be added to a car's equipment unless it can be made cheaply and will not compel the manufacturer to raise the price to the public. Triplex glass, for instance, is becoming a safety equipment on every kind of car. Morris, Wolseley, Singer, Austin, and others now fit it as a standard accessory. But this was impossible until the Triplex Company built their large factory at King's Norton, near Birmingham. Here they produce one million square feet of safety, unsplinterable glass per annum at the present time. Yet they cannot catch up all the orders sent to them by other car-makers desiring to use their product, besides those whom they supply at present. Consequently, new production methods to cheapen the making of Triplex glass have been developed. Hundreds of windows and screens are pressed with their interleaved celluloid sheets in machines that formerly could take only one screen at a time. Sheet glass has been so much improved that at least two-thirds of the

[Continued overleaf.]



A PEER AND HIS NEW CAR AT HIS ANCESTRAL SEAT: THE EARL OF DEVON WITH HIS "STRAIGHT EIGHT" MARMON SALOON OUTSIDE POWDERHAM CASTLE.

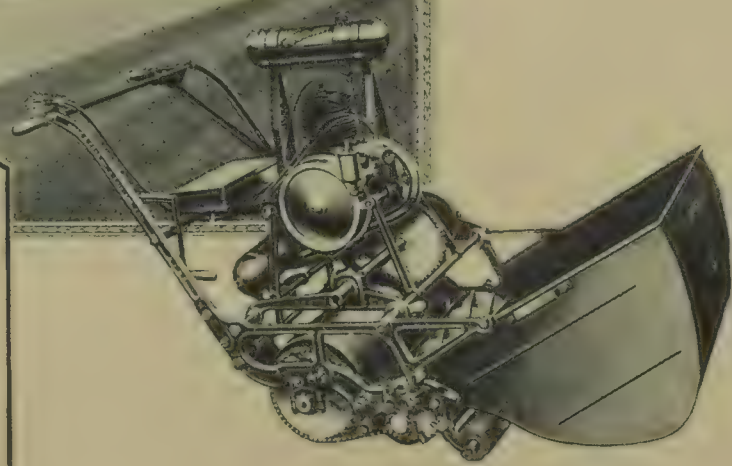
This fine vehicle was recently supplied to the Earl of Devon by Messrs. Pass and Joyce, Ltd., the concessionaires for Marmon cars. Powderham Castle has been the country seat of his family since the latter part of the fourteenth century. It stands on the site of an ancient Danish fortress that guarded the estuary of the Exe, and was the scene of violent fighting during the Civil War.



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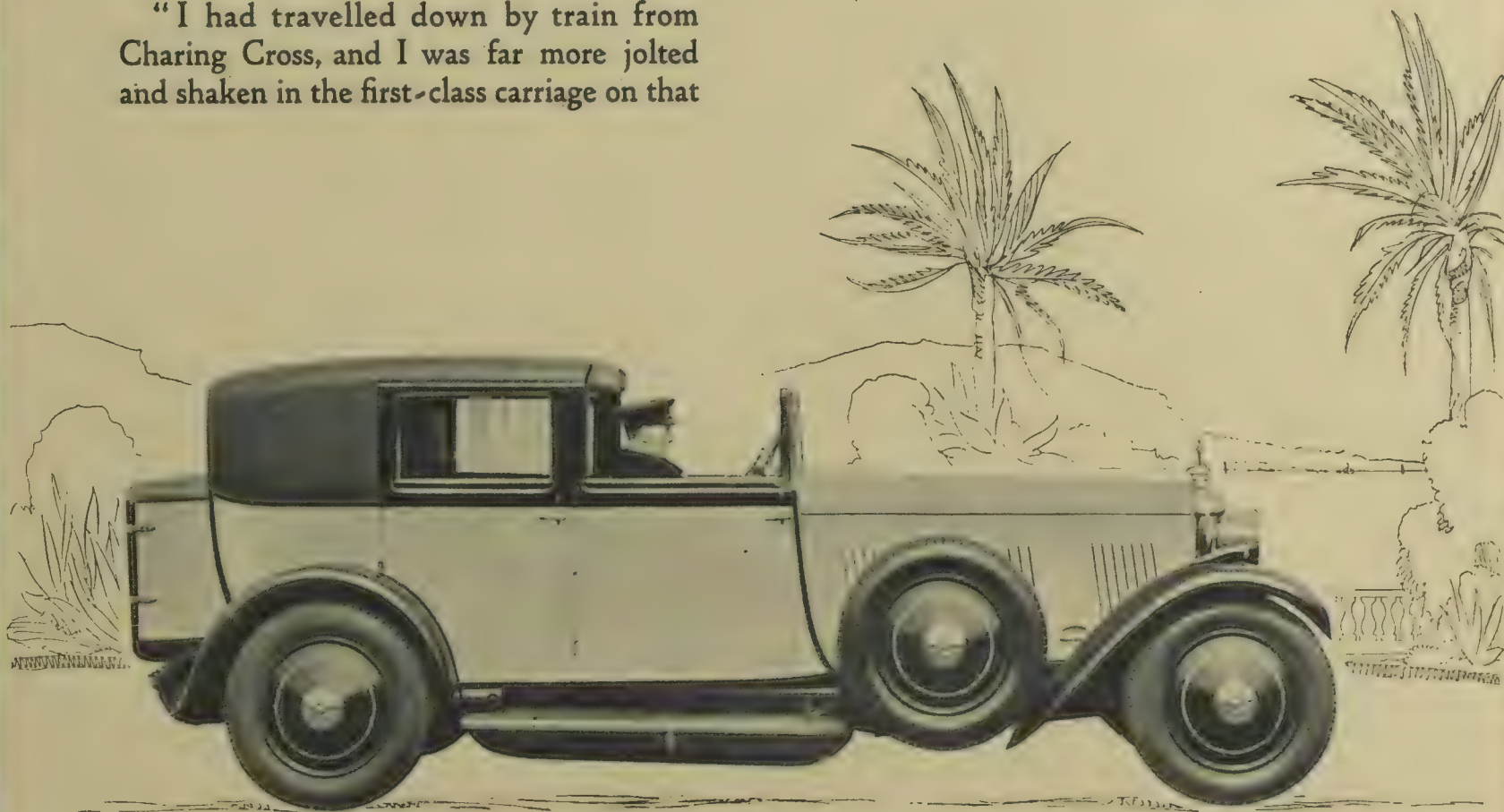
The trend of automobile design as indicated by the recent International Exhibitions is markedly towards the super multi-cylinder engine, thus following the lead given by Daimler in 1926, when the first twelve-cylinder or "Double-Six" sleeve-valve engine was introduced.

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journey than when speeding along in this Double-Six Daimler at 50 miles an hour on the road. In fact, the car ran so smoothly at all speeds that the passengers were not shaken or jarred at all. Travelling by cars such as this multi-cylinder Daimler saves time, as this mode of transport is actually faster than the train from door to door."

—Illustrated London News.



This handsome Hooper Sedan body on a Daimler Double-Six "Thirty" chassis, which was entered in the Concours d'Élégance at Monte Carlo recently by Mr. Joseph A. Mackle, Managing Director of Stratton-Instone Ltd., gained the special Grand Prix for its class. The attractive lines and general appearance of this car were highly commended by the judges.

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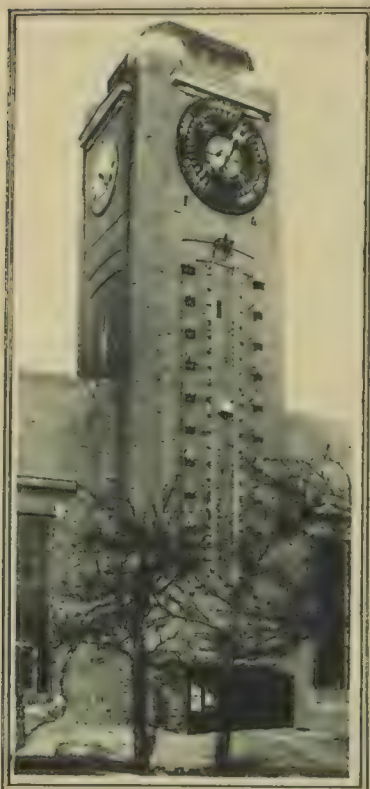
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(Continued.)

King's Norton factory production is made from that form, and only about one-third from plate glass. The latter, of course, is much more expensive. The result is that Triplex glass can now be produced cheaper and better than formerly. After many years of working, this firm have discovered the secret of preventing their glass discolouring and clouding in the hot sun and equatorial heat. Triplex is the only glass to-day that can withstand real "shatter" tests. I saw a plate violently swing against the corner of a table with a blow that caused other so-called safety-glass to fly into

many large fragments. With Triplex, under the same test, the glass "starred" in all directions, but the adhesive quality of the interlined celluloid preserved the plate intact. No sharp pieces flew off to cut and injure the people near-by, while with other forms of glass, fragments scattered many feet away, to their danger. This practical demonstration made me determined to test for myself any substitute offered in place of Triplex in the future, before I would accept it. At the moment it is Triplex and nothing else, as I have yet to discover another non-shattering safety-glass.

Wolseley Cars in Africa.

When the Prince of Wales was making arrangements for his safari in East Africa, he honoured Wolseley Motors, Ltd., with a command to supply a fleet of seven 21-60-h.p. touring cars and saloons to his headquarters at Nairobi in January. These were duly delivered, and at the conclusion of the Prince's hunting tour of Kenya, Tanganyika, Uganda, the Sudan, and Belgian Congo, he gave permission to the local Wolseley agent at Juba to say that "the fleet of seven Wolseley cars employed have behaved splendidly. Road conditions proved abnormally severe in parts, as many hundred miles of trackless bush were traversed. In spite of extremely rough usage there has been no instance of involuntary stop due to mechanical trouble, and all the cars are in excellent condition to-day after approximately 30,000 car miles. Cars were fitted with fine mesh grass-seed resisting screens completely masking the radiators, and exhibited no signs of overheating under severest temperature conditions." This

is gratifying news to the British motor industry, and to Sir William Morris, who owns Wolseley Motors, Ltd., as the proof of durability is the hard test of such experiences. Wolseley cars always were stout and sturdy, and the latest models show that these reliable qualities are retained even under conditions which are not quite normal. But, as I have attested for some long time, our British motor-makers can deliver the goods suitable for the severest type of country. It is time pessimists in foreign parts realised this fact and bought English cars and heavy motors for their use, whether there are roads or trackless wastes, jungle, or prairies to be tackled, for the vehicles built in this country are well able to hold their own in any such conditions.



A remarkable series of reproductions, in postcard form, of the Treasures from Tutankhamen's Tomb may now be purchased. The subjects illustrate the most important examples discovered, and have been selected under expert supervision. The cards are essentially works of art, and are as suitable for collection in an album as they are for transmission through the post as gifts to friends. Everyone who has been interested in the wonderful photographs and articles dealing with the most marvellous discovery of the present day should certainly possess this beautiful collection. The cards are issued as a complete set of sixty subjects, or, alternatively, as two sets, each of thirty subjects, at the following prices—

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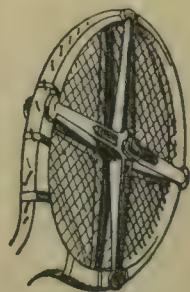
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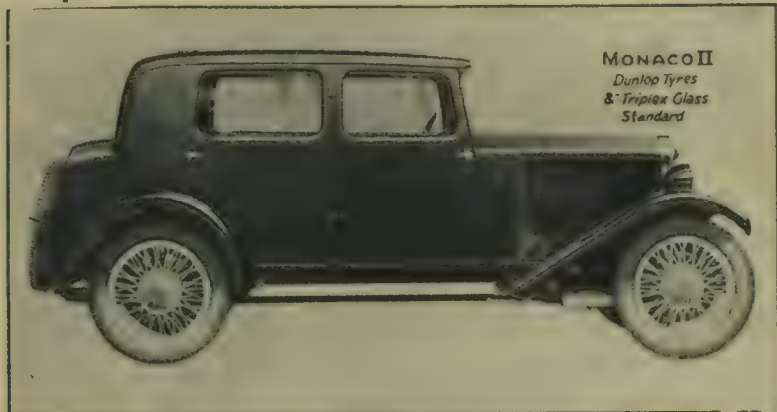
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MARINE CARAVANNING.—LXXIX.

By COMMANDER G. C. E. HAMPDEN, R.N.

TIMES have changed even in yachting circles, though the fact has hardly dawned yet on the minds of many old-timers or the paid hands they employ. They cannot see that the motor-boat has produced, in addition to various other types, a class of yachtsmen of the highest social standing, to whom old yachting customs are as nothing. There are no traditions connected with motor-boats, neither have they any ancestors to revere. It is not surprising, therefore, that yachtsmen of this new type are men who have formed their own ideas, and who are not content to take anything for granted purely because it has been the custom in the past.

They are peaceful revolutionaries—or, rather, they are prepared to be if welcomed in the right spirit and some of the reforms they advocate are adopted. That their advent can result in no end of good for yachting generally there is little doubt, but the full benefits cannot be obtained unless the "powers that be" lend their aid for the common good and "inter-marry" with them. On the matter of paid hands in small yachts they have very decided opinions, which are shared by large numbers of old yachtsmen. In the first place, being men who look into things closely in a business-like way, they are not prepared to put up with the autocratic methods that have crept in lately amongst yachting-hands. They realise what is only too true—that these men give very little in return for the high and increasing wages they obtain, and that, thanks to democratic teaching, they are more inclined to err in the matter of civility than in the past.

It is not surprising that this state of affairs should exist, for many owners have been content to defer

too much to the opinions of these men, who have become spoilt in consequence. Now, yachting-hands are specialists, and are drawn mainly from small fishing-craft of the sailing type, where they learn little discipline but plenty of the seamanship required in small vessels. In the winter they fish when unable to obtain berths in yachts, and in the summer they get well paid for what, in comparison to fishing, is a

Every year the number of yachts increases and the demand for yachting-hands becomes greater. Nothing is done, however, to improve matters by the yachting fraternity, though a wonderful Micawber-like hope exists that all will come right in the end. This sort of attitude does not satisfy the new breed of yachtsmen. Many of them have solved the problem of mechanics for their engines by employing their chauffeurs. With

very little training, such men prove quite satisfactory, as was proved in coastal motor-boats during the war. No satisfactory substitutes have been found, however, for the existing deck-hands with whom to increase the supply, so they wonder, naturally, why something is not done by the various yachting bodies. It is not easy to-day to find an efficient crew of young men for a sailing-yacht, and it is more difficult to find one with the spirit that places the ship before prize-money. More deep-sea Scouts and their principles are wanted amongst yachting-hands. If every deck-hand became a member of this association, many existing troubles would automatically vanish. Another possible solution is the establishment of some means whereby the name of a man who has proved himself unsatisfactory can be "passed round," for men of that type hinder the development of yachting and are best left in their oyster- or fishing-vessels.

The employment of ex-naval men is another alternative. Many owners have them, but as a general rule they require some training before they can be considered efficient, unless their early life was spent among fishing-vessels. Great and successful efforts have been made to "improve the breed" of racing-yachts by those who govern the sport; it is permissible, therefore, for the new yachtsman to wonder why steps are not taken to "improve the breed" of those who sail them.



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long holiday. Unlike the crews of merchant-ships or large ocean-going yachts that are commanded by properly certified officers, those who serve in small yachts are seldom "signed on," so come under no law that can punish them properly if they misbehave. All an owner can do in such cases is to discharge the delinquent, who is then free, with no known mark against him, to inflict his presence on some other unsuspecting owner.

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LONDON AND NORTH EASTERN RAILWAY

THE PLAYHOUSES.

"DOWN OUR STREET," AT THE VAUDEVILLE.
If this play is hardly the Cockney equivalent of "Juno and the Paycock," it is still excellent entertainment. Theatrically speaking, the East End is farther away from us than Dublin, and certainly almost the circumference of the world farther away than New York. Possibly Londoners are a trifle hypercritical towards Cockney plays. It is a much-travelled playgoer who can differentiate between a Chicago gunman and a New York bootlegger. Few Englishmen can distinguish between a Dublin and a Belfast accent. But the Cockney dialect is always in our ears, and so we are apt to pose as philologists when actors attempt to portray East End characters on the stage. Mr Ernest George's comedy of London life is sufficiently fresh and amusing to attract playgoers in search of novelty. It is no masterpiece, either in construction or characterisation, but it is an honest piece of work, and provides as full an evening's entertainment as the most exacting playgoer could demand. Miss Nancy Price (whose first adventure as a character-actress in Pinero's "Letty" is still an unforgettable joy) gave a superlatively good performance as Mrs. Collins. She had a tongue like a rasp, elbows sharp enough to win her a front place in any crowd, and withal the tenderest of hearts. Had Miss Maisie Darrell and Mr. Ivan Brandt, as the heroine and hero, been as true to East End life as she, this play might have been an immense success. Unfortunately, most of the other acting is rather conventional in characterisation. Still, a play well worth seeing.

"DEBONAIR," AT THE LYRIC.
Mr. Frank Vosper has not achieved the impossible in attempting to put Miss G. B. Stern's novel on the stage. It was, of course, a forlorn hope to try and translate so diffuse and introspective a work into terms of the theatre. Forlorn hopes come off sometimes—as witness "The Constant Nymph"—but a thousand-to-one chance is more than so clever an original writer as Mr. Vosper should risk. Miss Celia Johnson is a talented actress, but the rôle of Loveday was too much for her. Had the play been a triumph she would have been more than adequate for the task, but it was a dullish affair that only genius could have lifted into success. For so young and inexperienced an actress she was extraordinarily good, and hard work will make her one of our most promising actresses; but at the moment, though she has youth, beauty, and

temperament, she lacks the technique to make full use of her gifts. The play has been ingeniously enough adapted, but the characters never come to life. Miss Kate Cutler gave Petal all the surface charm of the novel, but had no chance to show her complacent callousness. Charles Elvaston is a prig, and—wisely, perhaps—Mr. Frank Vosper played him on those lines. The play, it must be admitted, met with a reception almost hysterical in its enthusiasm, but it is doubtful if it will appeal to the general public.

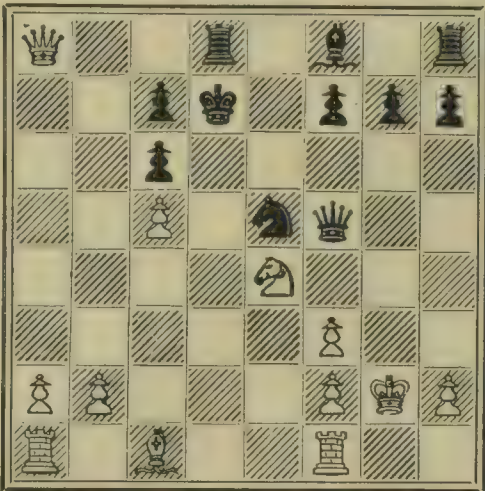
CHESS.

CONDUCTED BY ERNEST IRVING.

To CORRESPONDENTS.—Letters intended for this department should be addressed to the Chess Editor, I.L.N., Inveresk House, 346, Strand, W.C.2.

GAME PROBLEM No. XLII.

BLACK (11 pieces).



WHITE (12 pieces).

[In Forsyth Notation: Qzr1br1; 2pk1ppp; 2p5; 2Pisq2; 4S3; 5P2; PP3PKP; R1B2Rz.]

In the days when the gods were young, Alekhin, with twenty-one years behind him and a "j" in his name, faced the redoubtable Dr. Lasker, reigning champion of the world. Lasker was in one of his less Olympian moods, and played the move that would have occurred to any of us—18. RQ1ch (instead of 18. QR3, which would have won), and there followed, 18. — KK3, 19. QxR. "The rising young representative of the Russian school," as he was then described, proceeded to force a draw, and it will interest those who are not familiar with the game to find the *modus operandi*. From the diagram play 18. RQ1ch, KK3; 19. QxR. Black to move and draw.

LONDON CHESS.

The championship of the City of London Club, which carries with it the Gastineau Cup, has been won by Mr. R. C. J. Walker, with many

famous players among the "also ran," Sir George Thomas and Mr. Buerger being half a point behind. Both these players won their games with Mr. Walker, who owes his victory—upon which we congratulate him—to his greater consistency.

SOLUTION OF GAME PROBLEM No. XL.

[4k2B; 2P2p1p; 3Pq1p1; 8; 1p6; 5B2; 1r2P1P; 3Q1K2—White to play and win.]

This position is from the Congress at St. Louis, and Black, who luckily snatched half the "brilliance" prize, was Mr. N. T. Whitaker, whose game against Sir George Thomas, in which he was not so lucky, we gave last week. White could have won by either PQ7ch or QQ2.

1. PQ7ch, QxP; 2. QK1ch, KB1; 3. QxPch, KK1; 4. QK18ch, KK2; 5. QQ8ch, QxQ; 6. BB6ch, KK3; 7. BKT1ch, etc.

Or: 1. QQ2, KQ2; 2. QKT5, etc. In this variation, if 1. — PB3 (to shut off the B from a1), then 2. BxP, QB5ch; 3. KK2, PB8(Q); 4. PQ7ch, KB2; 5. BQ5ch, etc.

There are many variations, but all lead to a win for White, who profits by the ancient maxim of "Queen your pawn with a check."

Mr. S. D. Factor was unfortunate to miss the win, but his opponent, who had sacrificed a piece for the attack, possibly deserved half a point for his enterprise.

GAUDEAMUS IGITUR.

The winner of this week's game is a youth of twenty-two, and one wonders what sort of a game he will play when he is forty-four. Saemisch, his opponent, is, of course, a master of first-class strength and ripe experience, but undaunted youth danced gaily into sacrificial combinations and successfully out of them.

(Queen's Gambit Declined.)

WHITE (Salo Flohr.) BLACK (Saemisch.)
1. PQ4 KtKB3
2. PQB4 PK3
3. PQR3
Presumably to keep the B from Kt5.

3. — KtQB3 PQ4
4. BKt5 BK2
5. PK3 Castles
6. PK3 PQT3
The Queen's Fianchetto is of doubtful value in this variation; the diagonal remains blocked and the Bishop vulnerable.

7. PxP PxP
8. BQ3 QKT2
9. KKtK2
The commencement of an interesting K-side attack made possible by Black's obscured QB.

9. — BKt2
10. KtKt3 KtK1
11. PKR4 PKt3
11. — PKB3, 12. QR5; and 11. — PKR3, 12. BxP!
12. BKR6 KtKt2
13. PR5 PKB4
14. PxP PxP
15. QB3 PB3

The KBP is the salient point of attack, and if Black defends his QP by 15. — KtB3, then 16. BxKt, KxB, 17. BxP. 16. QKT2 BQ3
White has performed the interesting operation known as "tear-

ing up the King's side," and Black now gets out his first-aid outfit.
17. Castles (Q) QB3
18. RR3 KB2
With his ragged pawns and open R file, Black is strategically lost. If now 18. — RB2, then 19. QRR1, threatening 20. BKt5!

19. BxKt QxB
20. BxP!
This would have served equally well against 19. — KxB.

20. — KtB3
If 20. — PxB; 21. Kt x P, KtKt; 22. Kt x Q, R x Q; 23. PxR, K x Kt; 24. RKt1ch, KB1. 25. RR8ch, KK2; 26. RKt7ch, KB3; 27. R x R, K x R; 28. RQ8!!—and all comes out like a successful Patience sequence.

21. KtD4 BxKt
22. QxB QKR1
23. QRR1 KKR1
If 23. — PxB; 24. Kt x P, and 25. KtQ6; and if 23. — RR1; 24. R x R, and wins the QB.

24. RR8ch Black resigns.

Because, if 24. — Q x R; 25. R x Qch, K x R; 26. QR6ch, followed by 27. Q x Pch, and 28. KtR5; and if 25. — KB2, then 25. BxPch, QxB; 26. R(R1)R7ch, etc. Saemisch must have wondered if he were not Titius reincarnate!

VAPEX

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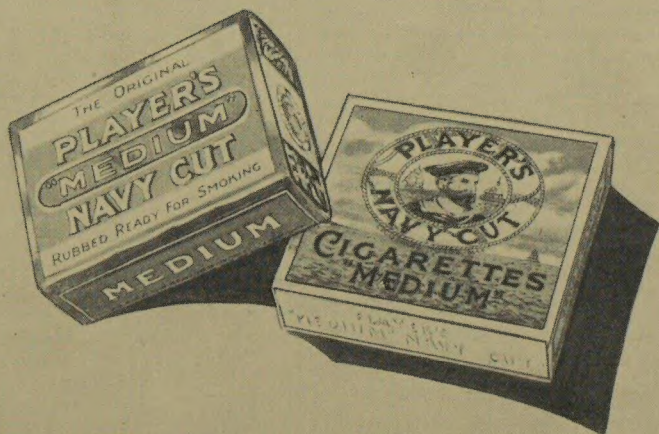
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OPENING OF THE GRAND OPERA SEASON.

THE Grand Opera Season opened at Covent Garden with a brilliant performance of "Die Meistersinger" before a sold-out house, with Princess Mary in the Royal Box. "Die Meistersinger" is the ideal opera with which to open the season, as it is the most consistently effective and at the same time the gayest of Wagner's operas. On this occasion the performance was a vivid and stirring one. Artistically, the most polished performance was the Hans Sachs of Friedrich Schorr. He is a Wagnerian singer whose voice can cope with all the demands made upon it in an easy and natural way, with the result that, whether he is cajoling or commanding, he is always singing persuasively and delightfully. The Walther of Rudolf Laubenthal was, unfortunately, not up to his standard. Walther is invariably the weak point in a performance of "Die Meistersinger." These heroic German tenors with the necessary power who can at the same time sing in tune and without a sense of strain are hardly to be found. Herr Laubenthal acted and sang strenuously, but he was out of tune in the first act and again in the Preislied, which he never controlled completely. Lotte Lehmann's Eva and Eduard Habich's Beckmesser were both excellent. Mme. Lehmann looks beautiful and sings with rare expression, while Herr Habich brings out all the humour of Beckmesser with very little exaggeration. Of the other singers, Mr. Heddle Nash deserves notice for his pleasing performance as David.

The orchestra, which this year, for the first time, consisted of the London Symphony Orchestra, played finely under Bruno Walter's direction; and a word of praise must be given to the chorus, whose singing was unusually effective. The only criticism to be made of the production was the failure to make the change of scene to the finale without a break. If the orchestra is held up while this change of scene is being made, it spoils the colossal cumulative effect which is the chief feature of the last act.

The season promises to be an exceptionally successful one. There was not an empty seat at Covent Garden for "Die Meistersinger," and the audience was enthusiastic.

THE BRAIN-CASE OF SINANTHROPUS.

(Continued from Page 769.)

species *Sinanthropus pekinensis*. A year later (November 1928), Mr. W. C. Pei, working with Drs. Birger Böhlin and C. C. Young, found much additional material, including parts of two lower jaws and numerous skull-fragments of *Sinanthropus*. This induced the Rockefeller Foundation to make an additional grant for the work, and a special department (Cenozoic Research Laboratory) was set up by the Geological Survey of China and put under the honorary directorship of Professor Davidson Black.

The hope implied in the granting of this new appropriation was immediately realised by the most impressive and significant discovery in the whole history of human palæontology. Mr. Pei resumed work in May 1929, and in June and July found a number of human teeth. The summer rains then stopped work for seven weeks, so that it was not until September 26 that excavation could be resumed. Another collection of *Sinanthropus* teeth was then found. At the end of November, when the weather was becoming bitterly cold, Mr. Pei was so "curious to know what were the lower layers of the deposit" that he prolonged the work for two more days. He found two caves, in one of which, at 4 o'clock on December 2, he found, partly embedded in loose sand and partly in a hard matrix, the almost complete skull of *Sinanthropus*. He sent special messengers to inform Drs. W. H. Wong and C. C. Young, and telegraphed to Dr. Davidson Black. The circumstances under which the remains of *Sinanthropus* were found are totally different from those of *Pithecanthropus* and *Eoanthropus*. The latter were both scattered and deposited in gravels by running water. The Peking Man lived in caves, and left his remains there. According to Father Teilhard de Chardin and Dr. Young, it is probable that not only the rodents, hyænas, bears, and other carnivora roamed the site, but also *Sinanthropus* himself may once have sheltered within the Chou Kou Tien cave. Vast quantities of fossil bones have been found. The most interesting types, apart from *Sinanthropus*, are the big

beaver (*Trogontherium*), the primitive water-buffalo (*Bubalus*), and the strange deer (*Euryceros*), whose extremely thickened jaws and facial bones and short, flattened antlers are perhaps the most characteristic of the fossils found at Chou Kou Tien. *Machairodus* is exceedingly rare.

The fossils are scattered in the layers filling the cave from top to bottom, and all belong to the same geological age. While a few of the bones may have been introduced into the deposit by a brief flood action (*Bubalus*, for example), most of the material was clearly left (or brought in) by animals living in the cave. The fossiliferous material was set by a slow process of weathering under humid conditions (water infiltrations and occasional brief flooding), but without any torrential action. Although a stream flowed near the cave, there are no true river-deposits. The characters of the breccia and of the fossilised bones indicate that the site was not an underground, water-drained fissure, but an ancient, gradually filled, open-air cave.

Such was the home of *Sinanthropus*. The conditions arouse more reasonable hopes than can be entertained in the cases of *Eoanthropus* and *Pithecanthropus*, not only of finding other parts of the skeleton, but also the objects used by Peking Man. It is surprising that no implements have yet been found in the cave. Mr. Pei recovered an angular piece of quartz—a type of stone not found naturally—within a niche of the cave. Similar quartz-fragments have been found from time to time during the course of the excavations, but in none of them has any recognisable trace of artificial breaking been found. It is inconceivable that any creature which had attained human rank could have failed to make some sort of tools of stone. Yet Peking Man occupied this cave for a long time, and does not seem to have left with his bones anything beyond some unworked quartz!

Alongside the skull of *Sinanthropus* was found the complete skull of a rhinoceros, with its lower jaw in position. Mr. Pei ends his report with this passage, which excites the liveliest anticipations of what next summer may bring forth: "The layer below the one just described is exceedingly rich in fossils, which are so crowded together that but little matrix separates individual bones. Not only are the fossils rich in quantity, but their quality is extraordinarily good. Such specimens as complete fore-limbs of deer and feet of *Bubalus* occur without any disturbance by sedimentation. It is at this wonderfully rich level that the field work of the season of 1929 terminated." I hope to be at Chou Kou Tien to see what this tempting layer yields!

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